

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

September/October 2010

# CLEVELAND ART



Dear Members,



**Cover: Head Reliquary of Saint Eustace** (detail) about 1210. Romanesque, Swiss, Upper Rhenish, Basel. Silver gilt over wood, rock crystal, chalcedony, amethyst, carnelian, pearl, and glass; 35 x 16.6 x 18.4 cm. The British Museum PE 1850,1127.1. © The Trustees of the British Museum

The museum's fall season arrives in mid September like a great storm of activity after the relative calm of August. A selection of programs celebrating the opening of the 1916 level 1 galleries continues into early October, as we prepare to open *Treasures of Heaven* on the 17th. The members preview for that show is the previous night, Saturday, October 16 (tickets and reservations are required), and free members preview days are Friday the 15th (starting at 2:00) and Saturday the 16th during regular hours (just drop in and show your card).

Not only is there a plethora of programs to support that exhibition, but the museum also presents *four* other major guest lectures during these two months: Pulitzer Prize-winning architecture critic Paul Goldberger on September 15, Byzantine art scholar Derek Krueger on September 26, author and historian Diana Tittle on October 8, and *New Yorker* music columnist Alex Ross on October 29.

Art hits the sidewalk with the annual Chalk Festival on September 18 and 19. You can come and enjoy refreshments and music and watch the artists at work—or you can chalk your own square for a nominal fee (see page 17). That Sunday, we offer the second annual Members Appreciation Day, with gallery talks, a preview of *Treasures of Heaven*, hands-on activities, and the opportunity to browse the Chalk Festival.

A fine array of studio classes for kids and adults, special teacher programs, and gallery talks rounds out

the education programs. Our affiliate groups have been busy as well. First, the annual Fine Print Fair takes place the weekend of September 24–26, offering the opportunity to sample prints, drawings, and photographs from major dealers around the country. Then, the Textile Art Alliance presents its annual fashion show fundraiser on October 17, featuring runway shows with models wearing unique artist creations.

The VIVA! & Gala performing arts series moves full-time back into the renovated Gartner Auditorium, with a variety of classical, world-music, and dance offerings that take best advantage of the hall's new acoustic and dramatic flexibility—but we'll still take a few programs out “around town” to special venues. See the season overview on pages 24–25 for details.

If you have any energy left after all that (or before that, if you ask John Ewing), there's another stellar array of great movies—most of them acclaimed new releases in their Cleveland premieres—in our film program.

The articles in this issue cover most of the above topics, plus a few others. I encourage you to read them all and let us know what you think.

Sincerely,

*Deborah Gribbon*  
Deborah Gribbon,  
Interim Director

## CLEVELAND ART

### Cleveland Art: The Cleveland Museum of Art Members Magazine

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### Questions? Comments?

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KELVIN AND ELEANOR  
SMITH FOUNDATION  
EXHIBITION HALL

**Omer Fast: The Casting** Through September 5. Based on an interview with a U.S. Army sergeant, this video installation is built around a 14-minute soundtrack of the soldier's recollections of disparate moments from his experiences while stationed in Europe and then in Iraq.

**Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe** October 17, 2010–January 17, 2011. A unique glimpse of the Middle Ages through more than 100 works of art designed to hold sacred Christian relics.

Organized by the Cleveland Museum of Art, the Walters Art Museum, and the British Museum. This exhibition is supported by an indemnity from the Federal Council on the Arts and Humanities. Support for the exhibition has been provided by the National Endowment for the Humanities and the Samuel H. Kress Foundation.

**Requiem for Dominic** 1957. © Shirley Aley Campbell (American, b. 1925). Watercolor and tempera on Masonite; 101.6 x 66 cm. Wishing Well Fund 1957.174



IN THE GALLERIES



**Praha Avenue, Slavic Village** 2002. © Andrew Borowiec (American, b. 1956). Gelatin silver print; 32.4 x 47.8 cm. Gift of Mark Schwartz and Bettina Katz in honor of James and Hanna Bartlett 2009.158.36

**In Honor of the Cleveland Arts Prize** Through March 13, 2011, east wing, Cleveland and design galleries. Rotations of works in all media created by former visual arts prize winners whose work is in the permanent collection.

**Andrew Borowiec: Cleveland Photographs** Through October 17, photography gallery. Akron photographer Andrew Borowiec's reputation is founded on his insightful approach to documentary subjects rendered in beautifully printed black-and-white photographs. This exhibition focuses on the Flats, the historic epicenter of Cleveland's industrial might, and its surrounding neighborhoods.

**The Jewelry of John Paul Miller** Through January 2, 2011, Betty and Max Ratner gallery. The museum's first retrospective of the work of the nonagenarian Cleveland jeweler whose stunning creations, many in gold and enamel, range from crustacean shapes to abstractions inspired by natural forms and patterns.

**Midwest Modern: The Color Woodcuts of Mabel Hewit** Through October 24, prints and drawings galleries. This exhibition focuses on a little-known Cleveland artist, Mabel Hewit, and features 76 works from the museum's collection supplemented with loans from Mr. and Mrs. William Jurey. In 1933 Hewit learned to make white-line color woodcuts from Blanche Lazzell, the most important practitioner of the technique, in Provincetown, Massachusetts. Hewit worked in the medium throughout her five-decade career, creating exuberantly colored, modernist woodcuts depicting diverse subjects. This show inaugurates the museum's new prints and drawings galleries.

# Matter of Faith

A new exhibition gathers dazzling works of art made to hold sacred relics

**R**eliquaries are among the most captivating and powerful works of art produced by artists during the Middle Ages. Constructed to hold the bodily remains of Christian saints and martyrs—or tokens of their earthly existence such as pieces of clothing or personal belongings—these fascinating objects proclaimed their venerated contents through precious materials, visual metaphors, and narrative pictures. For believers, the sumptuous materials and imaginative forms used in the construction of reliquaries served as signs of sacred authenticity of the relics they contained, and as markers of divine power. Their relic contents defied the boundaries between life and death, bridging the gap between heaven and earth and linking humankind to its saintly advocates in heaven. As portable objects invested with the aura of divine power, reliquaries projected the holy into the farthest outposts of Christendom. On a broader level, the veneration of relics gave birth to new forms of monumental ar-

chitecture, supported extensive pilgrimage networks, and prompted revolutionary developments in the visual arts.

*Treasures of Heaven*, a groundbreaking loan exhibition co-organized by the Cleveland Museum of Art, the Walters Art Museum in Baltimore, and the British Museum in London, brings together for the first time an extraordinary selection of works of art to examine the convergence of art and spirituality in the medieval period. The exhibition considers how medieval artists and patrons used art to express deeply held beliefs, to connect human beings with the holy, and to forge tangible connections between past and present. The works of art featured in the exhibition were produced between the dawn of Christianity in the late Roman Empire, when the veneration of relics first emerged, and the Protestant Reformation in northern Europe, which challenged popular beliefs in the efficacy of relics and their role in Christian devotional practices.

In the second century AD, when the veneration of relics first emerged, the narration of the martyrdom of Saint Polycarp of Smyrna (c. 69–155) recounts how the saint's companions collected his bones, which they considered "more valuable than precious stones and finer than gold, and laid them in a suitable container." The sixth-century *Reliquary Box with Stones from the Holy Land* is one of the oldest objects confirming the practice of collecting souvenirs from places associated with the life and Passion of Christ in and around Jerusalem. Containing dust, stones, and wood collected by an early pilgrim, this reliquary box attests to the emergence of a special class of relics that commemorated Christ's physical presence on earth. Five painted scenes on the reliquary's lid link the objects contained in the box with places where these crucial events—Christ's Nativity, Baptism, Crucifixion, Resurrection, and Ascension—took place. The box and relics formed part of the private relic collection of the medieval papacy, which accounts for their extraordinary state of preservation.

If written sources and the simple forms of early reliquaries demonstrate that relics were readily accepted into the Christian belief system, the increasingly lavish nature of the works of art made to house them suggests that relics also required the power of art to proclaim their authenticity to the pious beholder. By the height of the Middle Ages, artists had developed highly imaginative containers for sacred remains. A nearly life-size work of sculpture, the 12th-century *Reliquary Bust of Saint Baudime*—

## EXHIBITION

*Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe*

October 17, 2010–  
January 17, 2011

### Reliquary with Tooth of Saint John the Baptist 1375–1400.

Reliquary: German, Lower Saxony; Rock crystal vessel: 10th or 11th century. Egyptian, Fatimid. Silver gilt, rock crystal; 45.5 x 14.6 cm.

The Art Institute of Chicago, Gift of Mrs. Chauncey McCormick 1962.91. Photograph by Robert Hashimoto. Reproduction, The Art Institute of Chicago



traveling outside of France for the first time since its creation—testifies to the role played by art in projecting the aura of sanctity ascribed to holy matter. A radiant image intended to evoke the heavenly appearance of the saint, the bust is animated by inlaid eyes and the suspended gesture of the saint's raised arms and elegant hands. The stippling of the beard, the beautifully rhythmic curls of hair, and the elegant patterning of the saint's vestments conjure a human presence even as its precious gold surfaces assert the extraordinary status of the effigy. The inherent tension between the naturalism of the saint's likeness and the resplendence of its golden form expresses the intermingling of matter and spirit that animated the object for worshipers.

The range of devotional responses that relics elicited from the faithful features prominently as a theme throughout the exhibition. Selected images bring the practice of venerating saints' remains to life for visitors. *The Crippled and the Sick Cured at the Tomb of Saint Nicholas*, painted by Gentile da Fabriano in 1425, shows the sick in search of healing at the tomb of Saint Nicholas at Bari. In this painting, the saint's tomb is set within a basilica-style church interior, complete with a raised sanctuary, central and side chapels, and a small ambulatory. The saint's tomb, elevated on four columns to facilitate eye-level contact between the faithful and the mortal remains of Saint Nicholas, occupies the focal point of the composition. The painting's fictive setting evokes the multimedia environments of saints' shrines, which connected worshipers, relics, and sacred history, and captures the miracle-working powers ascribed to saintly bodies.

To convey the excitement, hope, and joy many medieval faithful experienced when they first encountered the presence of a saint at his or her shrine—often after many days, weeks, or even months of travel—the exhibition incorporates new media resources developed by Columbia University's Visual Media Center for Art History. The digital assets generated by the collaboration between university and museum place the exhibition's objects within the cultural, geographical, and architectural environments for which they were originally created. Exhibition visitors can trace pilgrimage routes, virtually exploring cathedrals and monasteries that grew up around sacred sites, uniting visitors and pilgrims in a shared experience.

The exhibition also considers how medieval artists used materials to transform seemingly mundane fragments of bone into objects vested with divine powers. Extremely unusual for a reliquary that is now in a museum collection, the *Reliquary with Tooth of Saint John the Baptist* still contains the relic for which it was made. The brown linen wrapped around the tooth is vis-

ible in the middle of the translucent vessel at the center of the reliquary. While the armature of this reliquary was produced by a goldsmith in Lower Saxony around 1400, the rock crystal flask that now holds the tooth was carved four hundred years earlier by an artist working in Fatimid Cairo, where it was likely used to hold perfumed oil. This luxurious secular object from an Islamic land could have been transported to medieval Europe through commerce, gift exchange, or as a spoil of war. Valued for its rarity, the crystal was invested with new meaning when it was appropriated as a transparent chamber to display the tooth of one of Christianity's most important saints. Such objects testify to the movement of people and objects in a period often viewed as constrained by geographic and cultural boundaries.

While protracted contact between Eastern and Western cultures resulted in the dispersal of relics across the Mediterranean world, differing attitudes toward sacred matter also gave rise to distinct traditions. In the West especially, new forms of reliquaries emerged. Body-part reliquaries became popular in the central Middle Ages, their nascent forms marking the revival of three-dimensional sculpture, a form of visual expression long avoided due to its association with pagan idols. The earliest objects of this type, such as *Head Reliquary of Saint Eustace*, were often composed of a wooden core

**Reliquary Box  
with Stones from  
the Holy Land**

1250–75. Flemish.  
Copper gilt, silver,  
and brass over  
wood (oak), enamel  
(champlevé and  
cloisonné), rock  
crystal, semiprecious  
stones; 48.9  
x 64.1 x 30.3 cm.  
© The Walters Art  
Museum, Baltimore  
53.9







**The Crippled and the Sick Cured at the Tomb of Saint Nicholas**

1425. Gentile da Fabriano (Italian, about 1370–about 1427). Tempera on wood; 50.8 x 50 x 6.7 cm. National Gallery of Art, Washington, D.C., Samuel H. Kress Collection 1939.1.268. Image courtesy of the Board of Trustees, National Gallery of Art, Washington

encased in a silver-gilt repoussé shell. Later, naturalistic features prevailed, and the human forms perfected through art asserted the saint's presence within the object. Without these objects, the story of the development of sculpture and portraiture cannot be understood. Their presence in the exhibition reveals the close connection between medieval devotional practices and the rise of a naturalistic visual vocabulary in Western art.

With the apogee of the cult of saints and relics during the late Middle Ages and its sudden crisis during the Protestant Reformation, many reliquaries were destroyed out of religious zeal or, in later periods, melted down for their inherent monetary value. However, fragments of their precious decoration in ivory, mother-of-pearl, and metalwork were sometimes rescued by private individuals for their superior craftsmanship and later collected by museums. Where late medieval reliquaries survive, they testify to the importance of dramatic narratives as one means of activating the sacred matter now made visible in transparent chambers. *The Reliquary Statuette of Saint George* is remarkable for its fanciful details and theatrical composition. The dragon, accompanied by smaller dragons and other beasts, crouches on a mound enclosed by a miniature fence. The saint has already broken his lance in the dragon's neck, and the dragon bites at George's shield as the twisting saint raises his sword for the final blow. This refined work of

**Reliquary  
Statuette of Saint  
George** about 1480–  
90. German. Silver,  
partially gilded; h.  
30.5 cm. Kunst-  
gewerbemuseum,  
Staatliche Museen zu  
Berlin 1878.618. Bil-  
darchiv Preussischer  
Kulturbesitz / Art  
Resource, NY

art includes a small window through which the relics inside could be viewed, but this seems almost secondary to the elegantly portrayed action of the figural group.

All of us treasure the things associated with those we love—clothing, photographs, personal mementos, a lock of hair. These intimate artifacts remind us of the love we share with that person in life and, perhaps especially, after death. Indeed, objects charged with the residue of the holy, with special powers, or the capacity to spark remembrance play a central role in Buddhist, Islamic, and Christian belief systems. Programming around the exhibition will highlight how attitudes toward holy objects can be connected across time and geography. By taking an expansive look at medieval attitudes, the exhibition and its associated programs examine how the veneration of relics gave rise to new forms of religious expression, and how rituals that developed in the crucible of the Middle Ages can still be found in contemporary society. 🏰



# A Chronicle of Book Arts

Glorious but labor-intensive illuminated manuscripts provide information invaluable to historians of art, society, culture, and religion

## EXHIBITION

*The Glory of the Painted Page*  
Prints and Drawings Galleries,  
November 6,  
2010–February  
27, 2011

Illuminated manuscripts form one of the chief categories of the material culture of the Middle Ages. They were produced over a period of a thousand years, from the 5th century through the 15th, and many people today consider handwritten, richly embellished illuminated manuscripts, or books, to be the quintessential form of medieval artistic expression. Their appeal is both intimate and timeless. The exhibition *The Glory of the Painted Page* presents a rich selection of manuscripts and leaves (pages) drawn from the museum's important holdings of this material, with objects carefully chosen to illustrate the collection's breadth and artistic range.

The history of manuscript illumination corresponds almost exactly with the epoch known as the Middle Ages. Yet some of the finest manuscripts were created during the Renaissance, and production in some places continued well into the 16th century. The texts of illuminated manuscripts were written on vellum, a very



## Top: Initial O from a Gradual about 1420.

Lorenzo Monaco (Italian, about 1370–1425). Ink, tempera, and gold on parchment; 16.7 x 16 cm. Purchase from the J. H. Wade Fund 1949.536. This initial is from a choir book made for the church of Santa Maria Nuova in Florence.

## Title Page of St. Gregory's Moralia about 1143–78.

Switzerland, Monastery of Engelberg (probably by Abbot Frowin). Ink, tempera, and gold on vellum; 27 x 18 cm. Purchase from the J. H. Wade Fund 1955.74. This leaf was the title page of a four-volume "Moralia" (commentary on the Book of Job) by Pope Gregory the Great.



durable support made from animal skin. The initial letters of opening words were enlivened with colorful inks, pigments, and gold, and the addition of miniatures and decorations in the margins provided a look of great luxury. Texts were copied by hand, a time-consuming and expensive process, and decorating a book involved even more time and resources. Toward the end of the 15th century, these glorious but labor-intensive books succumbed to the perfection and cost-effectiveness of printing technology, making books affordable and accessible to a larger number of people.

Numerous manuscripts have survived in museums and libraries around the world—their vellum pages and gold and silver illuminations as brilliant and fascinating to us as they were to medieval men and women. Many manuscripts are visual masterpieces as well as works of great historical importance, for they impart invaluable information about the art, society, culture, and religion of the era. Most, however, were intended for the private edification and use of one person at one moment in time.

Medieval books cover a broad range of subjects. First and foremost, they are liturgical and devotional, providing for the needs of spiritual practice and, more important, affording the means to transmit spiritual ideas. Other subject matter is as diverse as canon and civil law, the writings of the Church Fathers, the lives of the saints, and the classical texts of Aristotle, Plato,



**Leaf from an Antiphonary** about 1439–47. Olivetan Master (Italian). Ink, tempera, and gold on vellum; 59.3 x 46.2 cm. The Jeanne Miles Blackburn Collection 1999.131. The massive initial “P” depicts Samuel, one of Israel’s greatest biblical judges. This leaf appears to belong to a set of choral books presented to the Olivetan monastery in Milan by one of the Visconti.



monasteries, up to a dozen copyists could be at work. The fundamental text required by every medieval monastery was the Latin Bible. Monastic bibles of the 11th and 12th centuries were usually large, cumbersome books (commonly in two or three volumes) designed more to be recited from a lectern than used for private study. With the rise of cathedral schools and, eventually, universities in the early 13th century, the monastic monopoly of learning came to an end.

Books of hours are the most abundant category of medieval manuscripts, but they were made exclusively for the laity, not for priests or monks. Used for private or family devotions, these books contain core texts to be recited at each of the eight canonical hours of the liturgical day: Matins, Lauds, Prime, Terce, Sext, None, Vespers, and Compline. The workmanship involved in the production of books of hours was so fine that they were valued as precious works of art and family heirlooms. Books used for private devotion increased in popularity during the 15th century, largely as a result of greater literacy in Europe and the rise of a wealthy mercantile class able to afford such books. Deluxe books of hours illuminated by the finest artists with the best available materials were, of course, exclusive to royalty and the higher aristocracy.

Various choral books were used throughout the Middle Ages and Renaissance. The two main types were the Gradual (the musical parts of the Mass) and the Antiphonary (the music for the Daily Office). Graduals and Antiphonaries contained some of the largest and most spectacular of all illuminations, especially in books made in Italy. Choral books were generally large and used on a lectern so choir members could see them. Every church, chapel, and religious community needed choral books, for without them the elaborate services could not properly take place. Because of this large demand, copying and “noting” (supplying the music notation) of manuscripts went on continuously throughout Europe, even beyond the invention of printing. An arduous task requiring great care and precision, noting service books is an expense often found in medieval accounts. Wealthy ecclesiastical foundations could afford to embellish their choral books with sumptuous illuminations of tempera and gold leaf, often attracting the most talented illuminators for this purpose.

For the final three hundred years of the Middle Ages, illuminated manuscripts were made mostly by lay professionals whose workshops were centered in the cities, or by others in the private employ of illustrious patrons such as Jean de Berry, Philip the Bold of Burgundy, Anne de Bretagne, or Pope Leo X. *The Glory of the Painted Page* presents a selection of liturgical, academic, and biblical leaves from this important chapter in the history of medieval art. 🏠



**Title Page of Abbot Berno’s “Tonarius”:** Initial d[OMINO] about 1030. Germany, Abbey of Reichenau. Ink, tempera, and gold on vellum; 21.5 x 15.3 cm. Purchase from the J. H. Wade Fund 1952.88. This leaf was the dedication page of a “Tonarius” (music manual) written by Reichenau’s Abbot Berno (1008–1048).

Livy, and other Greek and Roman authors. There are medieval books on the natural sciences known as bestiaries and herbals, and there are works on history, both ancient and contemporary, among many other topics. Illuminated manuscripts were made in every country of Europe, and they preserve the major portion of medieval painting and all the arts of calligraphy, bookbinding, and publishing of the era. They were often elaborately painted in a multitude of styles and formats, and used in ecclesiastic, monastic, devotional, courtly, legal, and academic contexts.

Concerned not only with copying texts accurately, scribes also wanted readers to be able to locate particular texts within a book’s pages easily. Since medieval books were not paginated, pictures or decorated letters enabled readers to navigate a text—the original function of decoration. Copying sacred texts and making books has always been essential to the practice of the Christian faith. Without books no services could be conducted, no laws codified and promulgated, and no doctrine espoused. From the earliest days of the Church, the copying of books went on everywhere, all of the time, in scriptoria scattered throughout Christendom.

Until the development of universities, the intellectual life of Europe and the transmission of learning were based in monasteries, which were also important production centers for much-needed books. In the larger



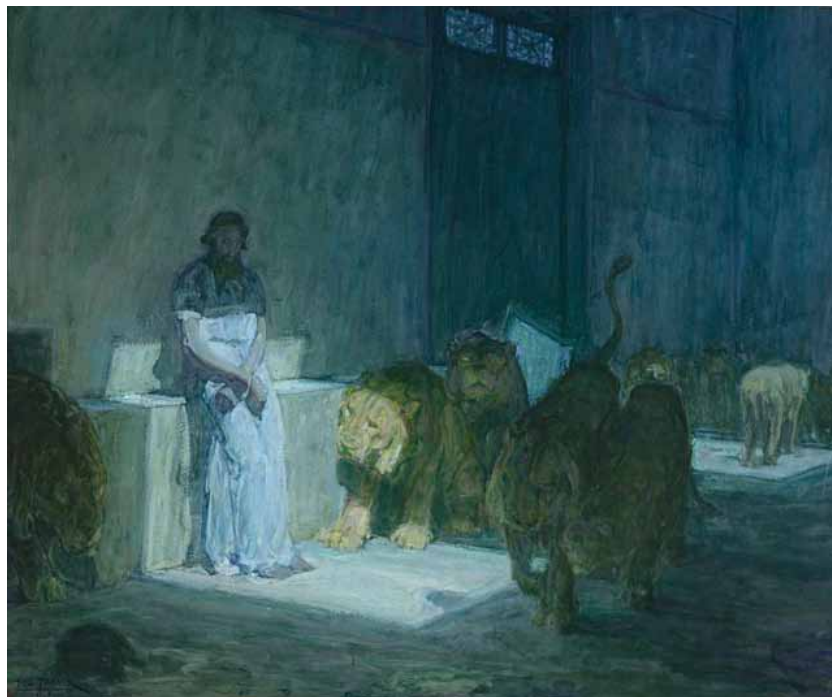
## SEE IT

Gallery 207 in the 1916 building through mid October—and hear Caroline Goeser's free talk on October 13 at 6:30.

**Mark Cole** Associate Curator of American Painting and Sculpture

# Paris/Los Angeles/Cleveland

A story of faith and deliverance comes to town



Although landscape and genre paintings dominate Tanner's early production, the bulk of his output consists of biblical subjects, perhaps not surprising considering his patrimony. *Daniel in the Lion's Den*, an especially fine and impressively scaled example launched during the artist's mature period, ranks among his most admired pictures. Inspired by a story of faith and deliverance told in the Old Testament Book of Daniel, the eponymous figure is seated and shackled, unjustly imprisoned in a cell where restlessly hungry lions pace. Although partially illuminated by a patch of sunlight, Daniel's head and torso are cast in brooding shadow, suggesting intense spiritual contemplation. Tanner's shimmering palette, rendered through an intricate array of delicate glazes, imparts an appropriately meditative aura to the scene.

This is the first time *Daniel in the Lion's Den* has been displayed in Cleveland, despite the fact that Tanner's work is no stranger to the museum. Records indicate that the painting did not appear in *The Art of Henry O. Tanner*, the retrospective exhibition the museum hosted during the 1970s. We are pleased to debut to our audience such an important work by one of the luminaries in the history of American art. Clearly, this opportunity to see the painting should not be missed. 🏠📖

Over the next several weeks, the Cleveland Museum of Art is hosting a distinguished guest in its American galleries that replaces an object temporarily away on loan. Until mid October, visitors can enjoy Henry Ossawa Tanner's *Daniel in the Lion's Den*, a treasure from the Los Angeles County Museum of Art. The painting hangs in place of our masterpiece by Thomas Eakins, *The Biglin Brothers Turning the Stake*, a substitution particularly fitting in that Tanner was Eakins's most accomplished student.

**Daniel in the Lion's Den** about 1907–18. Henry Ossawa Tanner (American, 1859–1937). Oil on paper mounted on canvas; 104.5 x 126.8 cm. Los Angeles County Museum of Art, Mr. and Mrs. William Preston Harrison Collection 22.6.3. Digital image © 2009 Museum Associates / LACMA / Art Resource, NY

The son of an African Methodist Episcopal minister (and future bishop) and his schoolteacher wife, Tanner was named after Osawatimie, Kansas, an abolitionist settlement and the site of one of John Brown's anti-slavery battles in 1856. The future artist was raised in Philadelphia, where he enrolled at the Pennsylvania Academy of the Fine Arts, studying with some of the leading instructors of the day, including Eakins, who took a personal interest in his artistic development.

After a series of false starts, Tanner moved to Paris in 1891 to further his artistic education and develop new contacts. He lived in France for most of the remainder of his long life, acknowledging on more than one occasion that the social climate overseas was less racially hostile than the one at home. Finding the success that had initially eluded him, Tanner exhibited regularly in the annual Paris Salons and increasingly in various exhibitions across the United States.



**Christ Walking on the Waters** about 1910. Henry Ossawa Tanner. Etching; 18.3 x 24.2 cm (image). Cleveland Museum of Art, Gift of Mr. and Mrs. Samuel L. Rosenfeld, New York City 2007.286. This recently acquired etching by Tanner reprises a miraculous New Testament subject that the artist executed in oil a couple years earlier.

## ON THE ROAD

**See works from Cleveland's collection in exhibitions worldwide**

*Renoir in the 20th Century*, Philadelphia Museum of Art, through September 5, includes two Renoirs from Cleveland: the painting *Bathers Playing with a Crab* and the sculpture *The Judgment of Paris*.

*Against the Grain: Modernism in the Midwest*, Massillon Museum, Ohio, through September 12; Riffe Gallery, Columbus, November 4, 2010–January 9, 2011; and Southern Ohio Museum, Portsmouth, March 5–May 29, 2011. Paintings from the Cleveland collection include William Sommer's *The Pool* and Manière Dawson's *Differential Complex*.

*The Mourners: Medieval Tomb Sculptures from the Court of Burgundy*, a FRAME-organized exhibition featuring our Jean de la Huerta sculpture, *Mourner with a Book from the Tomb of John the Fearless, Duke of Burgundy (1371–1419)*, visits the Saint Louis Mu-

seum of Art through September 12; the Dallas Museum of Art, October 3, 2010–January 2, 2011; and the Minneapolis Institute of Arts, January 23–April 17, 2011.

*Alice Neel: Painted Truths*, Whitechapel Art Gallery, London, through September 19, and then Moderna Museet, Malmö, Sweden, October 9, 2010–January 2, 2011, features our *Jackie Curtis and Ritta Redd*.

*Impressionist Gardens*, National Gallery of Scotland, Edinburgh, through October 17; Museo Thyssen-Bornemisza, Madrid, November 23, 2010–February 27, 2011. Anyone going to the Edinburgh Festival this summer can see a little bit of Cleveland in Scotland and celebrate the long summer nights. On loan to the exhibition are a James Ensor painting, *The Garden of the Rousseau Family*, and an Antoine Pierre Mongin painting, *The Curious One*.

*Manly Pursuits: The Sporting Images of Thomas Eakins*, Los Angeles County Museum of Art, through October 23, includes Cleveland's famed Eakins painting *The Biglin Brothers Turning the Stake* and a related drawing.

*The Art of Ancient Greek Theater*, J. Paul Getty Museum, Los Angeles, through January 3, 2011. Cleveland's objects are unique contributions to this show, adding rare, surviving images of the Greek theater in action.

*Dalí: The Late Work*, High Museum of Art, Atlanta, through January 9, 2011, features Cleveland works by Dalí: the painting *Bowl and Plate: The Sleep of Nautilus* and the drawing *Marsupial Figure*.

## PERSONAL FAVORITE



For Ashley Smith, a senior at Berea High School, Pablo Picasso's *La Vie* (1903) embodies what the museum is all about.

**Ashley Smith, Berea High School**

The Future Connections program consists of a four-week internship at a cultural institution and a four-week internship at a business organization. I was one of five students who did the first part at the art museum this summer, and after that a month at the University Hospitals management center.

The first time I saw *La Vie*, I was uncomfortable. I didn't understand it at all, I didn't understand the figures, or why they were nude, or anything. You don't have to look at the painting for

very long before you start to know that there's something more going on than just the figures—but you can't really understand it unless you spend some time with it and research it.

I was fascinated by the science that's involved here—like you could see in the paint surface where Picasso kept changing things, but also the museum X-rayed it and found that the whole thing is painted over another painting. I didn't even know you could X-ray a painting. The most surprising thing about my time here was finding out how much work goes into displaying just one thing in the museum—curators, conservation, design, just moving the art. I don't think people really appreciate that.

Art is so important. There's so much more you can understand about yourself and about others and about the past through what people have created. It's a way to share what we know now, but it's also a way to preserve the past so everyone can experience it: to come in here—for free—and understand what Cleveland and the world was, and what it is now, and what it will become. I think that's really important.

## NEW IN THE GALLERIES

The Allen Memorial Art Museum at Oberlin College is undergoing renovation, and selected works from its holdings—one of the two or three best college collections in the nation—will be on view in our galleries at different times between now and next year. Below, interim director Debbie Gribbon (right) and European paintings curator Jon Seydl pose with Andrea Derstine and Stephanie Wiles of Oberlin; behind are two Thomas Lawrence paintings: Oberlin's *Portrait of Eleanor, Lady Wigram* (left) and the CMA's *Portrait of Catherine Gray, Lady Manners*.





# All the Stops

## CONCERT

See page 24 for information on October 1 organ concert.

The McMyler organ is back in action

**T**he celebrated renovation of Gartner Auditorium may finally be considered complete with the reinstallation and cleaning of the McMyler organ. The Holtkamp Company, now under the stewardship of its third generation of organ builders in Chris Holtkamp, has cleaned, installed, and re-regulated the more than 4,000 pipes that constitute the 1971 instrument.

This major project was made possible by a generous gift of the Musart Society, longtime supporters of musical performances at the museum, and was abetted by organist John Ferguson. Dr. Ferguson, who is on the faculty at St. Olaf College in Northfield, Minnesota, has roots in this area, not only as an Oberlin grad but also as a faculty member at Kent State. As such, his invaluable assistance in consulting with the Holtkamp team during his visits here was a delightful mix of professional acumen and deep fondness for this instrument and this museum.

**Inside the Instrument**  
Holtkamp voicer George Cooper does his thing.



# The State of the Campaign

Two-thirds of the way to completion, the renovation and expansion campaign prepares to reach out to a broader public



**W**ith the end of my tenure as interim director in sight, this seems a good moment to reflect on the last year . . . and the future. One of my highest priorities when I arrived in Cleveland last September was to immerse myself in the building project—design, construction, schedule, budget, cash flow, fundraising, etc.—with an eye to preparing for the December meeting of the board of trustees, when the board would consider proceeding with the third phase of construction. They voted in December to continue, and at their most recent meeting, on June 14, the board again voted unanimously to proceed with the final phase of the renovation and expansion. At this point, almost two-thirds of the work is complete. The end—or, rather, the beginning of a new chapter for the museum—is in sight.

To date, the museum has raised over \$220 million to fund the building project. This is an impressive accomplishment and the museum is grateful for the community's support. I am confident, going forward, that the

museum will raise the money necessary to complete the project under the leadership of the new director. From my own experience, I know that there are many, many people who value the museum and what it offers to individuals, the city, and the region. During the next phase of the capital campaign, with a new director, new head of institutional advancement, and a new organizational structure in place in the development division, the museum will significantly increase its capacity to identify, engage, and involve individuals and institutions that wish to support the museum and its mission. We will be asking not just for their support but also, and just as important, for their participation. We look forward to establishing and sustaining relationships with a wider circle of donors.

When the museum began this project some years ago it was, by any measure, a bold and ambitious undertaking. But it embarked on the renovation and expansion for the right reasons: to provide for the best possible



protection and display of one of the finest art collections in the world, to provide the best possible experience for visitors, and to provide an even greater cultural and civic landmark for Cleveland.

It is easy to focus on construction—and it is important—but during the course of the last year I’ve seen the equally important work that will make the CMA an even greater resource and source of pride for generations to come. A new long-range plan, in the works for the past two years, is virtually complete. The plan articulates four broad goals that will guide the museum in the coming years as it approaches its 100th anniversary: engaging the community, activating the collection, connecting with visitors, and developing resources. These efforts embody the multifaceted and dynamic ways in which the museum and its collections enrich the quality of life in this region and the world, and how those communities participate in and support the life of the museum.

Meanwhile, from acquisitions to exhibitions to educational programs that serve visitors and students throughout Ohio and (literally) around the globe, the museum’s staff is planning for the future even as they focus on designing and reinstalling new galleries, as well as educational and public spaces.

The next few years will see the completion of more galleries, including those housing the famed Asian collections, important visitor amenities such as the museum store and restaurant, and the central atrium—the most spectacular space in the new museum and the key to improved circulation. Beautiful installations of many



collections still in storage, exciting temporary exhibitions, and engaging educational programs will animate the new building. The museum holds a great collection in trust for the public; it is a dynamic resource that will invite and reward visitors for generations to come.

I want you to know how grateful I am to have been a part of one of Cleveland’s—and the world’s—treasures, and I want to thank you for your support in sustaining this treasure. 🏠🇺🇸

## THANKS



### THANKS TO THE SPONSORS OF THE FOLLOWING NEWLY NAMED GALLERIES IN THE 1916 BUILDING

**James and Hanna Bartlett Galleries**  
Prints and Drawings

**David and Inez Myers Foundation Gallery**  
Roman Art

**The Robert P. Bergman Memorial Gallery**  
Byzantine Art

**The Jochum-Moll Foundation Gallery**  
Medieval Luxury Art

**The Plain Dealer Lobby**

# A Beautiful Relationship

The CWRU-CMA Graduate Program in Art History and Museum Studies is better than ever

CWRU professor Edward Olszewski and recent MA Bethany Corriveau listen to her CMA internship project—a contribution to a new audio tour.



“There is nothing more powerful for a young student than to learn directly from a work of art,” says Griffith Mann, chief curator at the Cleveland Museum of Art. “There is a kind of electricity to the experience that is hard to capture in the classroom, and it can ignite a career-long interest in the museum profession.” Catherine Scallen, associate professor of art history at Case Western Reserve University, adds that through the study of objects, “students recognize each work of art is specific and unique. History becomes real through the object.”

The engaging, object-based learning Mann and Scallen describe happens all the time for MA and PhD students in the graduate program in art history and museum studies presented cooperatively by the university and the museum. As recent graduate Bethany Corriveau notes: “Being able to walk upstairs and into the galleries to look at the actual works was an amazingly rich experience. That’s something you can get every single day, if you want to. I don’t think many other students have that opportunity.”

New changes in curriculum and internship opportunities have strengthened the program’s focus on the complexity of the art object, its history, and its preservation and interpretation within the museum. With this new curriculum, Mann observes: “Students realize the objects they see in the galleries are just the tip of the iceberg. By studying the practice that happens around

the objects, they see the institution as an organism made up of the contributions of many museum professionals.”

Founded in 1967 as the brainchild of CMA director Sherman Lee and CWRU dean Harvey Buchanan, the program set an early standard for collaboration between the university and the museum, with the CMA’s growing collections as the central focus of study for students and faculty. An alumnus of the university’s art history doctoral program, Lee taught in the new program, as did museum curators. From the start, students gained exposure to mentors from both institutions and to different avenues of thinking about the art object.

“From the time I was first hired at Case Western Reserve,” observes professor and chair of art history Edward Olszewski, “the museum collection and the graduate program itself—the fact of that relationship—was very attractive.” Nearing his retirement in 2011, Olszewski has devoted his career to the program, and his scholarship in Italian Renaissance art has often examined works from the museum’s collections. “Teaching doesn’t stop outside the classroom door,” he likes to say, living out his motto by teaching from objects in the galleries, mentoring students, and actively procuring funding for students to study abroad. During Olszewski’s tenure as chair of art history, the program has undergone significant changes that pair multifaceted study of objects with thorough examination of museum practice.



“Revamping the program,” Scallen elaborates, “has been keyed to the reinstallation of galleries at CMA, as students once again have greater access to the collections.” Augmenting the curriculum now are enhanced opportunities for museum curators and university faculty to co-teach courses in conjunction with exhibitions at the museum. Other changes are aimed at the MA curriculum in museum studies, which now includes two required introductory courses, co-taught by CWRU faculty and CMA staff in the curatorial, conservation, education, collections management, and exhibitions departments. Associate professor of art history Anne Helmreich drafted the new curriculum with input from university faculty and museum staff. These new courses “recognize the complexity of museum work,” she observes, “and the two required museum internships, always a strength of the program, are now more rigorous.” Increasingly, she says, “students come out of the graduate program with a well-rounded skill set.” They become more familiar with museum operations through their coursework, and they gain practical experience in their internships by writing gallery labels and acquisition and conservation reports, and by creating interpretive materials for varied audiences.

For Corriveau, museum internships were a key component of her training: “I felt that I was actually making a valuable contribution to the museum’s activities at the same time I was learning about museum operations. This has given me a lot of confidence and experience that I will be able to bring to future museum employment.” In turn, graduate program interns benefit the museum immeasurably, says Mann. “We at the CMA have a commitment to the museum profession to provide strong mentoring and training to students engaged by the prospect of working in a museum. It’s an investment of time, but down the road it pays dividends to the field.”

Megan Lykins Reich, director of education and associate curator at the Museum of Contemporary Art in Cleveland, earned a master’s degree in museum studies from the graduate program in 2005. She applauds the recent curricular changes, having herself learned the operational complexities of museum work mainly through internships and job experience. Reich benefited not only from internships in contemporary art at CMA but also from the year-long Tremaine Fellowship for CWRU/CMA program students at MOCA Cleveland. “Immersion in museum practice at CMA and MOCA was critical in my development,” she says, and ultimately led to her employment at MOCA.

Reich is one of many bright graduates of the program who have landed challenging and prestigious professional positions. As Scallen observes, “It is very gratifying that even in a period of economic downturn, graduates of the joint program have a good track record

of getting placed in museum positions.” Alumna Martha McLaughlin, for example, now works as a program assistant at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C.

After 39 years at CWRU, Olszewski muses, “I wish I were 15 years younger!” He feels the stars are aligned for the program to receive greater recognition. Cyrus Taylor, dean of arts and humanities, strongly supports it and the faculty has gained an Asianist and a medievalist. Graduates of the master’s program have been accepted at top doctoral programs in art history. For instance, next fall Rebecca Szantyr will attend Brown University’s PhD program in art history and Lourdes Ramirez will enter the doctoral program at UC Santa Barbara. For Olszewski, the final frontier is to strengthen the PhD track in the program. “We still need more funding for large fellowship packages for doctoral students and to expand the faculty further, but these things are attainable.”

For the present, Corriveau feels she received incomparable training: “I’ve gotten a lot of opportunities here that I wouldn’t have found anywhere else, and I’ve stretched myself to do a lot more than I would have thought possible. I’ve gained excellent experience, met a lot of wonderful and very supportive people at both CWRU and the museum, and that’s what I will take away most from the program.” 🏠

#### Living at the Ingalls Library

The third largest art research library in the country is home away from home for most CWRU graduate program students and professors.







## CHALK FESTIVAL

The 21st annual Chalk Festival is Saturday, September 18, 11:00–5:00, and Sunday, September 19, 12:00–5:00.

Enjoy chalk artists and entertainment at no charge. Flyers available in the lobby.

**Chalk Your Own Pictures** Large square and 24-color box of chalk, \$16 each; small square and 12-color box of chalk, \$8 each. Individuals, families, schools, and neighborhood groups are all invited to participate. Children under 15 must be accompanied by supervising adults. Sign up when you arrive. Groups are encouraged to pre-register by Wednesday, September 15. Nonpaid advance registrations will be held until 1:00 p.m. Sunday.

**Chalk Making and Street Painting** Sunday, September 12, 2:00–4:30; repeats Wednesday, September 15, 6:00–8:30. Preparatory workshop on chalk artistry. Learn to make chalk using an old world recipe with new world materials and learn professional techniques for masking, stenciling, shading, and enlarging a picture. \$25/individual, \$75/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival.

**The I Madonnari Chalk Tradition** In 16th-century Italy, beggars—using chalk on the plazas outside cathedrals—copied paintings of the Madonna by Raphael and his contemporaries. With these street painters, called *I Madonnari* (painters of the Madonna), an artistic tradition was born. Today *I Madonnari* festivals are held annually in Europe, Africa, and the United States. In 1990 our festival brought this Renaissance tradition to Cleveland.

**Volunteer at the Chalk Festival** Please contact the Volunteer Services office at 216-707-2593.

**Lantern Making Workshops** November 5–21, Fridays 6:00–8:30 and Sundays 2:00–4:30. Community Arts artistic director Robin VanLear and her staff lead a series of batik lantern workshops. Attend as many sessions as needed. Most lanterns will take three or more sessions to complete. Individuals \$50; families \$150 up to four people, \$25 each additional person; one lantern per person, \$25 each additional lantern.



## COMMUNITY ARTS AROUND TOWN

For updated listings visit [www.clevelandart.org](http://www.clevelandart.org).

**Detroit Jazz Festival** Puppets and stilts return to the Detroit Jazz Festival, Friday, September 3 at 7:00 and Saturday and Sunday, September 4 and 5 throughout the day. More info at [www.detroitjazzfest.com](http://www.detroitjazzfest.com).

**Bedford Weekend of the Pooka** Puppets and stilt-dancers highlight Bedford's celebration of the arts. Saturday, September 18, 2:00–4:00.

**Tremont Arts and Cultural Festival** Saturday and Sunday, September 18 and 19, noon–5:00, Community Arts presents Hispanic chalk artists.

**Boo at the Zoo** Community Arts joins the SPOOKtacular fun at the Cleveland Metroparks Zoo, October 21–24 and 28–31, 6:00–9:00 p.m. Performance details at [www.ClevelandArt.org](http://www.ClevelandArt.org). For tickets and information, visit [www.clemetzoo.com](http://www.clemetzoo.com).

**Art Crew** Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact Gail Trembly at 216-707-2487 or [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

**Cafe Bellas Artes** A place to gather with members of the Latino community for discussions and cultural sharing with art, music, poetry, literature, and much more. A collaboration with Cleveland State University. Visit the web site for the most current information.

**Nia Coffee House** 6:00–8:30, every first and third Tuesday at the Coventry Village Library, 1925 Coventry Rd., Cleveland Heights, 44118. Live jazz, poetry, and open mic. This program is intended for adult patrons. For more information call 216-707-2486.

## REGISTRATION INFORMATION

216-707-2483 or [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org)



PULITZER  
PRIZE  
WINNER

PAUL GOLDBERGER: WHY ARCHITECTURE MATTERS



Wednesday, September 15, 7:30, Gartner Auditorium. The Womens Council of the Cleveland Museum of Art Speakers Series presents renowned architecture critic Paul Goldberger in a talk titled *Why Architecture Matters*. As architecture critic for *The New Yorker*, since 1997 he has written the magazine's celebrated "Sky Line" column. He began his career at *The New York Times*, where in 1984 his architecture criticism was awarded the Pulitzer Prize for Distinguished Criticism, the highest award in journalism. \$30, CMA members \$25, students \$5 (limited quantity available). Sponsored by Bostwick Design Partnership.

## CROSSING TIME, TRAVELING THE WORLD

Wednesdays, September 22 and October 6, 7:00. Join the curators of the collections featured in the new 1916 galleries for free lectures that bring to life the arts of worlds both ancient and modern. Chat with the curators afterward.

**The Spitzer Cross and the Enamels of Limoges** Wednesday, September 22, 7:00. Stephen N. Fliegel, Curator of Medieval Art. The largest known Limoges enamel cross, once the property of Frederic Spitzer, an important 19th-century Parisian collector of medieval objects, is now in the Cleveland Museum of Art.

**Changing Faith: Art and Power in the Late Roman World** Wednesday, October 6, 7:00. Dr. Holger A. Klein, Consulting Curator of Medieval Art. This lecture explores the fascinating world of Late Antiquity in which Christian art and architecture powerfully emerged from Jewish and Roman roots.

## AFRICAN AMERICAN ART

**Religion and Racial Identity in the Paintings of Henry Ossawa Tanner and Aaron Douglas** Wednesday, October 13, 6:30. Dr. Caroline Goesser, Department Director for Interpretation. This lecture examines religious imagery in African American art, using as touchstones two striking paintings now on view in CMA's galleries: Tanner's *Daniel in the Lion's Den*, on loan from LACMA, and Douglas's *Go Down Death*, acquired by CMA in 2005.

## SUNDAY DIVERSIONS

Free intergenerational programs

**Art Cart** Join us in the galleries for a rare chance to touch specially designated works of art.

Sunday, September 5, 1:00–3:00. *Africa: Art from West and Central Africa*. Examine sculpture, textiles, and metalwork from several art-producing regions including works by the Asante, Kuba, and Yoruba peoples.

Sunday, October 3, 1:00–3:00. *Classical Art: Ancient Greece and Rome*. Discover connections to our modern culture in these examples of objects used in daily life.

**Sensational Storytelling** Sunday, September 12, 2:00 and 3:30. Barbara Eady offers *Lively Tales of Storied Africa*. Stories in works of art come to life. Free tickets required.

**Art in a Snap: Drop-by Art Workshops** Sunday, October 10, 1:00–4:00. *Ravishing Reliquaries*. Bring out your inner muse at drop-by art workshops.

**Art in Motion: Kinesthetic Movement and Art** Sunday, October 10, 2:00 and 3:30. *Stand Like Apollo: Greek Art*. Movement meets storytelling. Free tickets required.

## GALLERY INTERPRETATION

**Art Conversations** The new permanent collection audio tour highlights some of the most captivating works of art in the newly opened ancient, medieval, and African art galleries. Ask for a free audio player in the museum lobbies.

**Art Odyssey** Everyday museum visits to the galleries can be a journey through time to different cultures. Pick up our self-guided family activity packet anytime in the museum lobbies.





**The Religion of Relics in Early**

**Byzantium** Sunday, September 26, 2:00. Derek Krueger, Joe Rosenthal Excellence Professor in the Department of Religious Studies, University of North Carolina at Greensboro. By the fourth century, Christians had begun to hold the physical remains and personal effects of their holy men and women in high regard, treating them with special reverence and expecting them to provide help with practical and spiritual problems. Together with simple substances like oil, earth, wood, or water collected while on pilgrimage, such relics offer a window on religious practices and sensibilities in Byzantium

from the fourth to the ninth century. Free tickets required (through the box office).

Derek Krueger is a historian of Christian culture in Late Antiquity and Byzantium and professor of religious studies at the University of North Carolina at Greensboro. He has been a fellow of the National Endowment for the Humanities and the Institute for Advanced Studies of the Hebrew University of Jerusalem. He is a contributor to the catalogue for the exhibition *Treasures of Heaven*.



## TREASURES OF HEAVEN PROGRAMS

**Exhibition Tours Starting October**

**28** Thursdays 1:30 and Sundays 2:30 (ticket required). Key Bank Lobby.

**Objects of Memory: The Later Medieval Reception of Earlier Medieval**

**Art** Wednesday, October 20, 6:30. Erik Inglis, art historian at Oberlin College, delivers the CWRU Department of Art History Julius Fund Lecture in Medieval Art, looking at how works of art were later reused and reinterpreted.

**Sacred Landmarks Series** Saturdays, October 23, November 6, 1:30 and November 13, 10:00–12:30. Chief curator Griffith Mann gives two gallery talks on sacred pilgrimage in medieval Europe and the continuing tradition of venerating relics. The series concludes with a trolley tour of Cleveland's sacred landmarks and reliquaries, led by architectural expert Tim Barrett. \$60, CMA members \$50 for series with trolley tour; \$13/CMA members \$10 for each gallery talk; \$35/CMA members \$30 for trolley tour.

**Ritual and Pilgrimage in World Religions: A Panel Discussion** Sunday, October 24, 2:30. Experts in Buddhism, Christianity, Hinduism, and African religions explore themes of ritual and pilgrimage from a cross-cultural perspective. Panelists: Sarah Brett-Smith (Rutgers University), Griffith Mann (Cleveland Museum of Art), Vasudha Narayanan (University of Florida), Justin R. Ritzinger (Oberlin College), and Deepak Sarma (Case Western Reserve University). Co-sponsored by the Baker-Nord Center for the Humanities, CWRU.

**COMING UP IN NOVEMBER, DECEMBER, AND JANUARY**

**Medieval Revelry: Family and Community Day** Sunday, November 7, 1:00–4:00. Join us for manuscript and pilgrims' badge demonstrations, helmet-making workshops, the Armor Art Cart with touchable objects, dance performances, and sword fighting.

**From Constantinople to Rome and Back Again: The Transfer of Byzantine Relics in the Medieval and Modern**

**World** Friday, November 12, 6:30. George Demacopoulos, theologian at Fordham University, delivers the first James Dempsey Guest Lecture.

This lecture series has been established by Squire, Sanders & Dempsey, LLP, in honor of Mr. Dempsey's distinguished service as a partner of the firm and a long-time CMA trustee.

**Interreligious Dialogue through Visual Imagery: Jews, Muslims, and Christians in Iberia**

Wednesday, November 17, 6:30. S. Brent Plate, Visiting Professor in Religious Studies, Hamilton College.

**How Did They Make That? Metalworking Demonstrations in the Galleries**

Sunday, December 5, 1:30. Matthew Hollern, Cleveland Institute of Art.

**Holger Klein** Sunday, December 12, 2:30. The Columbia University professor speaks about co-curating the *Treasures of Heaven* exhibition.

**Gerry Guest** Wednesday, January 12, 6:30. The John Carroll University professor speaks about the relics held at Sainte Chapelle in Paris.

**Martin Luther King Day** Monday, January 17, 1:00–4:00. Workshops and performance.

## HIGHLIGHTS TOURS

Tuesdays, Thursdays, Fridays, Saturdays, and Sundays at 1:30, plus Saturdays and Sundays at 2:30. Tours of the renovated 1916 building and the new east wing. After October 27, the Thursday 1:30 tour and the Saturday and Sunday 2:30 tours visit *Treasures of Heaven* (ticket required). See [www.clevelandart.org](http://www.clevelandart.org) for title and docent name. Meet in the east wing on level 2 near the elevators.

## ART IN FOCUS TALKS

Wednesdays at 1:30. Meet in the east wing on level 2 near the elevators. Talks on a single work of art or theme in the newly opened permanent galleries. Among the topics: September 1, *Shall We Dance?* (part II) (Maya Herbergs). September 8, *Picasso in Cleveland* (Elaine Hopkins). September 15, *Sacred and Secular* (Alicia Garr). September 22, *The Figure in Art* (Kate Hoffmeyer). September 29, *Art of the Byzantine Era* (Alicia Garr). October 6, *Gods and Pharaohs* (Margie Moskovitz). October 13, *From Sketchbook to Edition* (Laura Martin). October 20, *Picasso's Connection with El Greco, Sabariko, Cezanne, and Braque* (Gwen Johnson). October 27, *The Guelph Treasure* (Bob Walcott).



**Decorating for Posterity: How the Severances' Passion for Art and Architecture Enriched the Public Realm** Friday, October 8, 7:00. Diana Tittle. How did the experience of building and furnishing "homes beautiful" in Cleveland Heights convert John L. Severance and his sister Elisabeth Severance Prentiss, the underwriters of the art museum's historic armor and tapestry court and the donors of some of its most admired old master paintings, into serious patrons of art and architecture? Presented by the Womens Council of the Cleveland Museum of Art.

**The Series** Four University Circle institutions jointly present "The Severance Saga." Diana Tittle, author of *The Severances: An American Odyssey, from Puritan Massachusetts to Ohio's Western Reserve, and Beyond*, a 400-page biography to be published and released by the Western Reserve Historical Society this fall, presents all of these free lectures. The other three talks are Friday, September 10 at 7:00 at the Western Reserve Historical Society; Friday, September 24 at 7:00 in the Reinberger Chamber Hall at Severance Hall; and Friday, October 22 at 4:00 in Case Western Reserve University's Harkness Chapel.

## INGALLS LIBRARY

**Collection in Focus: Bookplates from the Ingalls Library Collection** Thursday, September 2, 2:00–3:30. Bookish bibliophiles and print enthusiasts alike will enjoy this program's fascinating objects. Bookplates are frequently more collectable than the books in which they are found and are important artifacts when researching a volume's provenance. Limit 20; pre-registration required. \$20, CMA members free.

**Members Appreciation Day** Sunday, September 19, 12:00–4:00. The second annual museum-wide "open house" includes a lively program on the library's collection of auction catalogues featuring the glittering jewels of the Duchess of Windsor, the eclectic collections of Andy Warhol, and more. A silent auction in the library's reading room from 1:00–3:00 benefits the library. Find a list of the books on the museum's web site and in the library. An hourly drawing features a variety of gifts including discount coupons for the library's ongoing book sale, exhibition catalogues, and select auction catalogues.

**The Art Study Group: Heights Library—Ingalls Library, Cleveland Museum of Art** Enrich your experience and expand your knowledge of the Cleveland Museum of Art's current exhibition with the Art Study Group. Limit 20; pre-registration required. Free. Call 216-932-3600 or visit [www.HeightsLibrary.org](http://www.HeightsLibrary.org) to register.

**Setting the Stage: Treasures of Heaven, An Introduction** Tuesday, October 26, 10:30–11:30, Heights Library, 2345 Lee Road. Gain insight into *Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe* with a program presented by museum staff members. This introduction will enlighten your viewing of the exhibition and sets the stage for the programs that follow.

**Ongoing Book Sale** Every month, a new selection of sale books is located on the shelves opposite the library's recent acquisitions. Books change at the beginning of each month, with deeper discounts each week.

**Library Program Tickets** Call 1-888-CMA-0033 or visit [www.clevelandart.org/tickets](http://www.clevelandart.org/tickets) for tickets to all programs except the Art Study Group. For specific questions regarding Ingalls Library programs, please call the reference desk at 216-707-2530.

**Octavofest** Wednesday, October 20, 7:00–8:30, Ingalls Library. As part of the city-wide "Octavofest," the Ingalls Library partners with other local art institutions and papermaking studios such as Cleveland Public Library, the Morgan Conservancy, Zygote Press, and Art Books Cleveland to display works from their collections. See beautiful books from the Ingalls Library's Rare Book Collection, including works from the Kelmscott Press, manuscript facsimiles, a fore-edge painting, and other treasures.

## ART AND FICTION BOOK CLUB

A structured look at art history through both historical fiction and narrative nonfiction. \$45, CMA members \$35. Register through the box office, 216-421-7350.

**Nefertiti: Queen of Egypt, Daughter of Destiny, by Michelle Moran** 3 Wednesdays, September 15, 22, 29, 1:30. Richly detailed and a good read, *Nefertiti* is an engrossing tribute to one of the most powerful and alluring women in the ancient world.

**Eleanor of Aquitaine, by Alison Weir** 3 Wednesdays, November 3, 10, 17, 1:30. Renowned as one of the most beautiful women in Europe, the wife of two kings and the mother of three, Eleanor of Aquitaine was of one of the great heroines of the Middle Ages.

## BOOK TOUR TALK

**Do Museums Still Need Objects?** Saturday, October 9, 2:30. Steven Conn, professor of history at Ohio State University, speaks about his recent book, with a book-signing following the presentation. "This is an important, timely book" –James Cuno, President and Director, Art Institute of Chicago. "*Do Museums Still Need Objects?*" is a must-read for anyone thinking about the social and cultural significance of museums at the beginning of the twenty-first century" –Raymond Silverman, University of Michigan.





**Conversation with Alex Ross** Friday, October 29, 7:00. Alex Ross, classical music critic for *The New Yorker*, first visited CMA for an “iPod Talk” and a conversation with associate director of music Tom Welsh in December 2007, in celebration of his book *The Rest Is Noise: Listening to the Twentieth Century*. That award-winning book went on to become an international best-seller and a contemporary classic, establishing Ross as one of America’s

most popular and acclaimed cultural historians. He returns on October 29 to share new insights into the world of music, many of which are captured in his new book, *Listen to This*. Expect a fascinating evening of wide-ranging listening and conversation. Free, tickets required.

## FOR TEACHERS

**Connie Towson Ford Educators Academy** *Teaching in Living Color: Arts Integration in the Math and Science Classroom* Saturday, September 25, 10:00–4:30. \$25 (lunch and parking not included). Participate in a dynamic session to learn how to enliven and enrich your classroom with standards-based arts integration.

**Art to Go** Let your class see and touch amazing works of art up to 4,000 years old as museum staff and trained volunteers come to you with objects from the education collection. Interactive presentations encourage observation, creative thinking, decision making, problem solving, and teamwork. Lessons connect to school curricula and

state standards. Topics and registration information are at [clevelandart.org](http://clevelandart.org). Presentations are 40 to 50 minutes long and scheduled Monday through Thursday, 9:00–2:30. To schedule, contact [abarfoot@clevelandart.org](mailto:abarfoot@clevelandart.org) or call 216-707-2459. Contact Karen Levinsky for more information at 216-707-2467.

**School Tours** Docent-led permanent collection tours and special exhibition tours are free of charge. *Treasures of Heaven* tours are offered from October 26 through January 7. Self-guided tours for *Treasures of Heaven* schedule through ticketing at 216-421-7350; first-come, first-served. Registration form and tour topics can be found at [www.clevelandart.org](http://www.clevelandart.org). under Learn. Must

include e-mail address for confirmation; allow three-week lead time. For more information contact [edprograminfo@clevelandart.org](mailto:edprograminfo@clevelandart.org) or 216-707-2459.

**Studios** Are your students interested in making art? Studio classes run 90 minutes (60 minutes for pre-K and kindergarten) and include 20 minutes in the galleries and an hour in the classroom making art. Topics include *Animals in Art; Line, Shape, and Color; Landscapes; Let’s Face It; Impressionism; Castles and Knights*; and more. Special studios October 26–January 7: *Illuminated Manuscripts, Tryptics, or Reliquary Boxes*. \$100 per class of about 20–25 students (pre-K and K about 15 students).

## TEXTILE EVENTS



**7th Annual Wearable Art Fashion Show and Boutique** Sunday, October 17, 10:30–5:00. Holiday Inn Express Hotel and Suites La Malfa, 5783 Heisley Road, Mentor. 10:30 Boutique Shopping, 1:00 Fashion Show and Lunch, 3:00–5:00 Boutique open to the public. Preview one-of-a-kind wearable art, clothing, and accessories. Then enjoy lunch and a fabulous runway fashion show. Tickets \$45, includes morning boutique shopping, fashion show, lunch, and runway sales. \$5 at the door for boutique only. For information contact Karen Hinkle at 330-527-0968 or [clothcare@aol.com](mailto:clothcare@aol.com); web site info at [www.taacleveland.org](http://www.taacleveland.org).

**Current Trends in Textile Arts** Wednesday, September 22, 7:00, classrooms B & C. *Focus Fiber 2008* award winner Emily Felderman talks about her experience as an art educator at Laurel School in Shaker Heights and about how her love of intricate needlework began with her grandmother’s button and fabric collection. She discusses contemporary textile artists and the importance of art classes within our schools. Lecture free to TAA members and full-time students, \$5 at the door for general public. For information contact Carole Richburg Brown at 216-321-2805 or e-mail [Ovango@sbcglobal.net](mailto:Ovango@sbcglobal.net).

**Emily Felderman Workshop: Integrating Personal Objects into Artwork** Thursday, September 23, 10:00–4:00, classrooms E & F. Attendees are encouraged to bring objects of personal importance to incorporate into an art piece/wall hanging using fabric, needle, and thread. These objects may include pieces of fabric, buttons, or photocopies of letters or pictures on paper. Participants will compose their own personal designs. \$120, TAA members \$90 (\$75 by August 23); modest materials fee. For information contact Carole Richburg Brown at 216-321-2805 or e-mail [Ovango@sbcglobal.net](mailto:Ovango@sbcglobal.net).

## FALL ADULT STUDIOS

Learn from professional artists in informal studios that insure individual attention in either four- or eight-week sessions.

**Introduction to Drawing** 8 Tuesdays, September 14–November 2, 10:00–12:30. Always wanted to, but never got around to it? Enjoy yourself while learning simple yet effective techniques in drawing with graphite and conté crayon on paper. Informal confidence building. Bring your own or CMA provides all supplies. Kate Hoffmeyer, instructor. \$180, CMA members \$144.

**Chinese Brush Painting** 8 Tuesdays, September 14–November 9 (NO CLASS SEPTEMBER 28), 1:00–3:30. Experienced students only continue explorations in Chinese master techniques. Mitzi Lai, instructor. \$180, CMA members \$144.

**Drawing in the Galleries** 8 Wednesdays, September 15–November 3, 10:00–12:30 or 6:00–8:30. Intermediate and advanced students use the masterworks as inspiration throughout the museum galleries. Evenings open to high school students working on their college entrance portfolios. Susan Gray Bé, instructor. \$180, CMA members \$144.

**Registration** for all studios is on a first-come, first-served basis. Museum members have priority registration from August 1 to 15. Non-members may register from August 16 to September 1. Register in person or call the box office at 216-421-7350.

**Printmaking** 8 Wednesdays, September 15–November 3, 12:30–3:00. Beginning and intermediate students use the masterworks from CMA's prints and drawings collections as inspiration. This course complements the exhibition *Midwest Modern: The Color Woodcuts of Mabel Hewit*. Kate Hoffmeyer, instructor. \$180, CMA members \$144.

**Advanced Watercolor** 8 Wednesdays, September 15–November 3, 9:30–12:00. Some watercolor knowledge recommended. Paper provided. Materials list discussed at first class for new students. Conveniently located in safe historic neighborhood. Free on-site parking. Community Arts Studio in the Flats, 1843 Columbus Road 44113-2411. Jesse Rhinehart, instructor. \$180, CMA members \$144.

**Watercolor in the Evening** 8 Wednesdays, September 15–November 3, 6:00–8:30. All levels welcome. Paper provided. Materials list discussed at first class for new students. Conveniently located in safe historic neighborhood. Free on-site parking. Community Arts Studio in the Flats, 1843 Columbus Road 44113-2411. Jesse Rhinehart, instructor. \$180, CMA members \$144.

**Beginning Watercolor** 8 Thursdays, September 16–November 4, 9:30–12:00. Geared to the beginner but all levels welcome. Learn color mixing, paint application, and subject matter selection. Paper provided. Complete materials list given at first session. Conveniently located in safe, historic neighborhood. Free on-site parking. Community Arts Studio in the Flats, 1843 Columbus Road 44113-2411. Jesse Rhinehart, instructor. \$180, CMA members \$144.

**Oil Painting** 8 Fridays, September 17–November 5, 10:00–12:30 or 6:00–8:30. Beginner, intermediate, or advanced students continue their explorations using the live model and still-life objects as inspiration. Evenings open to high school students working on their college entrance portfolios. Susan Gray Bé, instructor. \$200, CMA members \$164 (prices include \$20 model fee). Bring your own supplies or for additional \$60 CMA will provide.

Supply lists available at the ticket center. For more information e-mail [adultstudios@clevelandart.org](mailto:adultstudios@clevelandart.org) or call 216-707-2161.



DO IT  
YOURSELF



## PRESCHOOL ART CLASSES

Young children and their favorite grownup are introduced to art, the museum, and verbal and visual literacy in this creative program that combines art making, storytelling, movement, and play. Topics for the September session include *You & Me*, *Textures*, *ABC*, and *Build It*. Topics for the October session include *Line*, *Sound*, *Fall*, and *Opposites*. Fees for one adult and one child \$60, CMA Family level members \$48. *Limit 10 adult/child pairs.*

**Registration** for all studios is on a first-come, first-served basis. Museum members have priority registration beginning August 1 for the September session and September 1 for the October session. Non-members may register up to September 1 for September sessions and from September 16 to October 1 for October sessions.

**My Very First Art Class: Littlest Learners (ages 1½–2½)** 4 Wednesdays, September 8–29, 10:00–10:45.

**My Very First Art Class (ages 2½–3½)** 4 Fridays, September 10–October 1, 10:00–10:45 or 4 Saturdays, September 11–October 2, 10:00–10:45.

**My Very First Art Class (ages 3½–4½)** 4 Fridays, September 10–October 1, 11:15–12:00 or 4 Saturdays, September 11–October 2, 11:15–12:00.

**UPCOMING IN OCTOBER:** Fridays, October 8–29 for ages 2½–3½ and ages

3½–4½ and *My Very First Art Class*, Wednesdays, October 20–November 10 for ages 1½–2½. Session topics include *Line*, *Sound*, *Fall*, and *Opposites*.

**Information** Call 216-707-2182.



## FALL ART CLASSES FOR CHILDREN AND TEENS

### Cancellation

**policy** Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis. There is a \$10 late fee per order beginning one week before the class starts (adult studios excepted).

6 Saturdays, October 16–November 20. Morning or afternoon: 10:00–11:30 or 1:00–2:30.

Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Many galleries are newly renovated and installed. Each class will visit our galleries every week, then experiment with different techniques based on the masterpieces they've discovered. Most classes are \$72, CMA Family members \$60. Art for Parent and Child \$85/\$72. Claymation \$150/\$125. Register at the box office by calling 216-421-7350.

**Art for Parent and Child** (age 3) Mornings only. Four hands are better than two! Parents and children learn together to create all kinds of art inspired by gallery visits. Limit 12 pairs.

**Mini-Masters: Line** (ages 4–5) Children discover lines in a variety of art works in the galleries and then have fun using lines in paint, crayon, wire, and other media to make their own creations.

**Rainbow Connection** (ages 5–6) Inspired by the rainbow of color in our permanent collection, children explore and learn about color through mixing, matching, and layering color in different media.

**Art Experiments** (ages 6–8) Move beyond the basics of drawing and painting to explore different art processes and combine the familiar in new and fantastic ways.

**Around the World** (ages 8–10) Students study art from different countries and times and develop analytical and studio skills.

**Mixed-up Media** (ages 10–12) Students work with all types of art materials, found objects, recyclable items, and cardboard to create 2-D and 3-D compositions.

**Teen Drawing Workshop** (ages 13–17) Afternoons only. Teens sharpen their observational skills while developing drawing skills with pen and ink, pencil, charcoal, and pastels.

**Claymation** (ages 11 and up) Mornings only. Design simple sets and learn how to create characters from armatures and polymer clay. Then use still cameras with our editing equipment to produce stop-motion animation shorts. Limit 10.

### SAVE THE DATES:

Winter session, January 22–February 26, 2011

Spring session, March 19–April 30, 2011

**Witness the World . . .****Feel the Exuberance!**

"One of the most visionary concert series in the region." —*The Plain Dealer*

Experience 21 outstanding performances from around the globe. Among the many highlights of next season are a special mini-series of concerts titled "Faces of Latina Performers" and three Cuban ensembles (now that travel restrictions have been lifted). Unless noted, all concerts take place in the newly renovated Gartner Auditorium.

Subscriptions now available—save up to 25% off regular prices. Single tickets on sale to CMA members beginning August 24, and to the general public September 1. Visit [ClevelandArt.org/viva](http://ClevelandArt.org/viva) for complete listings, audio and video samples, and more.

**Colin Andrews, organ** Friday, October 1, 7:30. Colin Andrews makes his Cleveland debut for the first organ recital in the museum in over five years. Born in Bristol, England, Andrews is currently on faculty at Indiana University. Works by Bach, Bonnet, Bliss, Messiaen, and others. Free, tickets required.

The restoration of the McMyler organ was made possible through a generous gift of the Musart Society, and this special event is co-sponsored by the Cleveland Chapter of The American Guild of Organists (AGO).

**Buika\*** Wednesday, October 20, 7:30. "Once heard, never forgotten" —*Sunday Times* (London). The "Flamenco Queen," Buika is the daughter of political refugees from Equatorial Guinea in Africa and grew up in a gypsy neighborhood on the Spanish island of Mallorca. The *New York Times* calls her

**Buika**

unique blend of flamenco, jazz, soul, and blues "luminous . . . magnificent . . . superb!" \$39 and \$35, CMA members \$38 and \$34.

**Lizt Alfonso's Dance Cuba\*** Wednesday, October 27, 7:30. Lizt Alfonso's company of 20 young women puts on spectacular dance shows: "Each work dazzles on its own" (*New York Times*). Alfonso's choreography blends classical ballet, Spanish classical dance, Afro-Cuban, flamenco, and Cuban popular dance styles accompanied by sizzling, live Cuban music. The troupe returns to the museum after a sold-out performance in 2003. \$39 and \$35, CMA members \$38 and \$34.

**Mariachi Los Camperos** Friday, November 5, 7:30. "Spectacular!" —*Seattle Times*. This Grammy Award-winning mariachi band—under the direction of Nati Cano—presents the finest mariachi musicians in the world. Lively music and colorful costumes combine for a magical experience as the artists perform a jubilant program. \$39 and \$35, CMA members \$38 and \$34.

**State Symphony Capella of Russia** Wednesday, November 10, 7:30. Shrine Church of St. Stanislaus. "What a choir!" —*Le Monde de la Musique*. As a musical complement to *Treasures of Heaven*, this astounding 50-member mixed choir directed by Valeri Polyansky makes its Cleveland debut with a program of Eastern Orthodox repertoire from the Middle Ages, plus choral works by Schnittke, Tavener, Rachmaninov, and more. \$39 and \$35, CMA members \$38 and \$34.

**Oberlin Contemporary Music Ensemble: Music of David Lang** Saturday, November 13, 2:00. Under the direction of Tim Weiss, the Oberlin CME presents highest-level performances of the classical music of our time in programs that are consistently thrilling, thought-provoking, and engaging. Weiss turns his spotlight on Pulitzer Prize winner David Lang in a composer portrait featuring "Cheating, Lying, Stealing" and "The Little Match Girl Passion," among other works. Free, tickets required.

**Collegium Musicum** Wednesday, December 8, 7:30. Rotunda (1916 building). In celebration of the *Treasures of Heaven* exhibition and newly reopened medieval galleries, the Oberlin Conservatory's 40-voice Collegium Musicum sings in the rotunda. Steven Plank directs this outstanding student ensemble specializing in the performance of medieval, Renaissance, and early baroque music. No tickets required.

**Masters of Chinese Music: Facets of the Pipa** Friday, December 10, 7:30. Chinese traditional music embodies Earth's natural beauty and mystery. Master instrumentalist Yang Wei has performed at some of the world's most prestigious venues alongside such luminaries as cellist Yo-Yo Ma. Here he performs traditional Chinese solo music displaying the versatility of the *pipa* (Chinese lute). \$30 and \$26, CMA members \$29 and \$25.

**Perú Negro with Eva Ayllón\*** Friday, January 21, 7:30. "Imbued with theatrical flair" —*Boston Globe*. Formed 40 years ago to preserve Peru's African heritage, Perú Negro has performed all over the world as "Cultural Ambassadors of Peruvian Culture." A nonstop carnival of rhythm, Perú Negro's high-energy show is made up of festive and celebratory dances interwoven with vibrant live music, accompanied by the dynamic singing star Eva Ayllón. \$39 and \$35, CMA members \$38 and \$34.

**Mariachi Los Camperos**



**13 Most Beautiful . . .** Wareham meets Warhol

**Nadja Salerno-Sonnenberg & New Century Chamber Orchestra**

Wednesday, February 2, 7:30. "An emotional live wire" —*Philadelphia Inquirer*. Since the great violinist Nadja Salerno-Sonnenberg recently became artistic director of the California-based conductorless New Century Chamber Orchestra, the profile of this outstanding group has risen considerably and the famously fiery soloist burns even brighter. Works by Piazzolla, Tchaikovsky, Hugo Wolf, and others. \$30 and \$26, CMA members \$29 and \$25.

**Iva Bittová & the Calder Quartet** Friday, February 18, 7:30. "Always ready to stretch boundaries" —*Los Angeles Times*. Moravian fiddler and singer Iva Bittová joins the revered young Calder Quartet in a charming program built around string quartets by Leoš Janáček and Béla Bartók, augmented by the magical presence of Bittová playing solo and as a "fifth member" of the quartet. This classical music collaboration of the year shines a spotlight on Eastern Europe, especially the Czech Republic. \$30 and \$26, CMA members \$29 and \$25.

**Yasmin Levy\*** Wednesday, February 23, 7:30. "That magical mix of memory, nostalgia, tender beauty and hope, to perfection" —BBC Radio. In her deeply moving voice, Yasmin Levy sings Sephardic *Ladino* songs passed down orally from generation to generation for 500 years. The Israeli singer's late father, Isaac Levy, is credited with single-handedly saving the magical Ladino tradition from extinction. \$39 and \$35, CMA members \$38 and \$34.

**Nrityagram Dance Ensemble** Friday, March 11, 7:30. "The most luminous dance event of the year" —*New York Times*. The radiant, award-winning Nrityagram Dance Ensemble—six female dancers under the artistic direction of Surupa Sen—blends the classical dance forms of India with contemporary concepts. The company transports viewers to the mythical world of Hindu gods and goddesses with the sensuous flow of Odissi, the oldest of India's classical dance forms. \$39 and \$35, CMA members \$38 and \$34.

\*Part of the mini-series "Faces of Latina Performers"

**"Spiritual Unity": The Legacy and Music of Albert Ayler**

Friday, March 18, 7:30. "Trane was the father. Pharaoh was the son. I was the holy ghost" —Albert Ayler. This fall marks 40 years since the untimely death of Cleveland-born jazz saxophonist Albert Ayler, a major figure whose contributions were cut short at a young age. Yet his music and philosophy still resound in European free improvisation, Asian electronic music, American jazz, and beyond. This concert uses Ayler's magnum opus "Spiritual Unity" as its touchstone, featuring guitarist Marc Ribot and band, original Ayler compatriot Henry Grimes, and special guests. \$30 and \$26, CMA members \$29 and \$25.



**"13 Most Beautiful . . . Songs for Andy Warhol's Screen Tests" with live music by Dean & Britta**

Wednesday, March 23, 7:30. "Lovely, languid music" —*Pitchfork*. The Warhol Museum recently went into its archives to revisit Warhol's nearly 500 *Screen Tests*—silent, single-camera, four-minute black-and-white film portraits of various Factory studio stars, friends, socialites, and hangers-on, shot in the mid-sixties. *13 Most Beautiful . . .* resulted when musician Dean Wareham (Galaxie 500, Luna, Dean & Britta) was invited to create music to accompany projections of his favorites of these short films. Preconcert talk with Paola Morsiani, curator of contemporary art, at 6:30. \$30 and \$26, CMA members \$29 and \$25.

**Septeto Nacional de Cuba** Friday, April 8, 7:30. They "can legitimately claim to be inventors of salsa" writes the *New York Times* about Septeto Nacional Ignacio Piñeiro de Cuba. For more than 80 years and in more than 35 countries, Septeto Nacional has been the greatest and first champion of traditional Cuban music. Directed by Raspa and Frank Oropesa "El Matador," the Septeto performs some of the most treasured and well-known Cuban songs dating to the 1920s and 1930s. Be prepared to dance in the aisles. \$39 and \$35, CMA members \$38 and \$34.

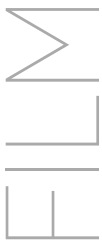
**Los Muñequitos de Matanzas** Wednesday, April 27, 7:30. Hailed as the "reigning regents of rumba," "the essence of Cuba's musical soul," and "truly keepers of a sacred flame," Los Muñequitos de Matanzas are the undisputed masters of Afro-Cuban ritual music. Founded in 1952, the group is a veritable orchestra of rhythms with three generations of dancer/singers. \$39 and \$35, CMA members \$38 and \$34.

**Italian Masterworks: A Chamber Music Series with the Cleveland Orchestra and Special Guests**

Sunday, May 1, 2:00; Wednesday, May 4, 7:30; Friday, May 6, 7:30. In a first-of-its-kind collaboration, the museum and the Cleveland Orchestra present a concise survey of great Italian chamber works from the Renaissance to present day, performed by members of one of the greatest orchestras in the world under assistant conductor James Feddeck. Works by Boccherini, Berio, Vivaldi, Scelsi, Scodanibbio, Dallapiccola, and more. With special guests. \$20 per concert or \$50 for all three; CMA members \$18 per concert or \$48 for all three.

**Endgame: A Play by Samuel Beckett**

Thursdays, Fridays, Saturdays, May 19–June 11, 7:30. The Cleveland Play House, Brooks Theatre. "A magnificent theatrical experience" —*London Times*. Nobel Laureate playwright Samuel Beckett shunned publicity throughout his life, only to become a worldwide cultural phenomenon. In his masterpiece *Endgame*, high literature meets physical comedy. In 80 minutes of laughter and precise metaphor, Beckett probes deeply into the human condition. Featuring Dorothy Silver and Terence Cranendonk. Directed by Massoud Saidpour. \$29, CMA members \$27.



## SEPTEMBER-OCTOBER FILMS

### Two in the Wave Truffaut and Godard

Acclaimed new films—and two neglected classics—receive their exclusive Cleveland showings in September and October. Unless noted, all will show in the Morley Lecture Hall and admission to each movie is \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher. Books of ten vouchers can be purchased at the ticket center for \$70, CMA members \$60.

**A Talking Picture** Wednesday, September 1, 7:00. Directed by Manoel de Oliveira, with Leonor Silveira, John Malkovich, Catherine Deneuve, Stefania Sandrelli, and Irene Papas. A history professor and her inquisitive seven-year-old daughter board a luxury cruise ship and sail the sunny Mediterranean from Portugal to Turkey—a symbolic voyage through the cradle of Western civilization. But all is not smooth sailing in this meditation on the post-9/11 world and the future of humanity. (Portugal/France/Italy, 2003, subtitles, 96 min.)

**John Rabe** Friday, September 3, 6:30 and Sunday, September 5, 1:30. Directed by Florian Gallenberger, with Ulrich



### John Rabe A German businessman in pre-WWII China

Tukur, Daniel Brühl, and Steve Buscemi. This handsomely mounted historical epic tells the little-known story of a real-life Nazi businessman who heroically saved the lives of 200,000 civilians during 1937's notorious Rape of Nanking. Won four 2009 German Film Awards, including Outstanding Feature Film. Cleveland premiere. (France/China/Germany, 2009, subtitles, 134 min.)



**Two in the Wave** Wednesday, September 8, 7:00. Directed by Emmanuel Laurent, with Jean-Pierre Léaud. The relationship between filmmakers François Truffaut and Jean-Luc Godard is charted in this new documentary about the origins of the French New Wave. "Critics' Pick . . . Gathers newspaper clippings, newsreel footage and movie clips to assemble a present-tense essay that is both time capsule and collage" —*New York Times*. (France, 2009, subtitles, 91 min.)

**Princess Kaiulani** Friday, September 10, 7:00 and Sunday, September 12, 1:30. Directed by Marc Forby. In this gorgeous historical drama set in the late 19th century, Q'orianka Kilcher (Pocahontas in Terrence Malick's *The New World*) portrays a Hawaiian princess who resists the U.S.-sanctioned overthrow of her nation's monarchy. Cleveland premiere. (USA/Britain, 2009, 90 min.)

**45365** Wednesday, September 15, 5:30 and 7:15. Directed by Bill and Turner Ross. Shown twice at CMA last year, this loving chronicle of small-town life in the filmmakers' hometown of Sidney, Ohio (zip code 45365) has since garnered rave reviews in New York, Los Angeles, and Chicago. So a third Cleveland engagement seems in order. "Achingly beautiful" —Roger Ebert. (USA, 2009, 90 min.)



### Princess Kaiulani Hawaiian history

### FILMMAKER IN PERSON!

**See What I'm Saying: The Deaf Entertainers Documentary** Friday, September 17, 6:30 and Sunday, September 19, 1:30. Directed by Hilari Scarl. This groundbreaking nonfiction film (the first American theatrical release to be fully subtitled for the country's 30 million deaf and hard-of-hearing viewers) follows four accomplished hearing-impaired entertainers. Filmmaker Hilari Scarl answers audience questions after both screenings. "All-but-essential viewing for hearing audiences . . . Educates without lecturing and engages without effort" —*New York Times*. Cleveland premiere. (USA, 2010, 90 min.) Shown in Gartner Auditorium. Special admission \$10; CMA members, seniors 65 & over, and students \$8; no passes or vouchers.

**Pelada** Friday, September 24, 7:00 and Sunday, September 26, 1:30. Directed by Luke Boughen, Rebekah Fergusson, Gwendolyn Oxenham, and Ryan White. Two Americans, a man and a woman who were both college soccer stars, traverse the globe and play pick-up soccer with a variety of individuals in 25 different countries and in locations ranging from a Bolivian prison to the roof of a Tokyo skyscraper. "Take the gut feeling a killer Nike commercial can evoke and imagine riding that high for 90 minutes . . . All-around inspiring!" —*Variety*. Cleveland premiere. (USA et al., 2010, 90 min.)

**Promised Lands** Wednesday, September 29, 7:00. Directed by Susan Sontag. In this forgotten classic, late writer and intellectual Susan Sontag focuses her sharp eye and keen intelligence on Israel during and after the 1973 Yom Kippur War. This fascinating time capsule was originally banned in Israel. In English. Cleveland revival premiere. (Poland/France, 1974, 87 min.)





**Jean-Michel Basquiat** Famed flame out

**The White Stripes Under Great White Northern Lights** Friday, October 1, 7:00 and Sunday, October 3, 1:30. Directed by Emmett Malloy, with Jack and Meg White. This stylized concert documentary captures revered rock duo The White Stripes as they tour every Canadian province and territory during an emotional 2007 tour—playing a series of unusual venues ranging from bowling alleys to buses. “Some of the most subtly shot and well-recorded concert footage ever” —*The Village Voice*. Cleveland theatrical premiere. (USA, 2010, 93 min.)

**Double-Take** Hitchcock’s Cold War

**Summer in Genoa** Friday, October 8, 7:00 and Sunday, October 10, 1:30. Directed by Michael Winterbottom, with Colin Firth, Hope Davis, and Catherine Keener. In this 2008 film from the celebrated British director of *The Killer Inside Me* and *Tristram Shandy*, a college professor shattered by a family tragedy moves with his two teenage daughters to Italy. But there they face new challenges posed by sexuality and the supernatural. Cleveland premiere. (Britain, 2008, 94 min.)

**Stealing Klimt** Sunday, October 10, 1:00, Gartner Auditorium. Directed by Jane Chablani. This documentary recounts the seven-year struggle of nonagenarian heiress Maria Altmann to reclaim five Gustav Klimt paintings that were stolen from her family by the Nazis. The art, which hung in the Austrian National Gallery since 1945, included the famous *Adele Bloch-Bauer I* portrait that sold for a record sum in 2006. Cleveland premiere. (Britain, 2007, 92 min.) Shown as part of the Mandel JCC’s Leonard Krieger Cleveland Jewish Film Fest. This film sponsored by Trudy and Steven Wiesenberger. JCC members \$7.

**Stonewall Uprising** Wednesday, October 13, 7:00. Directed by Kate Davis and David Heilbronner. Greenwich Village’s Stonewall riots of 1969—and the years of anti-homosexual oppression that precipitated them—are succinctly recounted in this new documentary about the birth of the Gay Rights Movement. Features accounts from many witnesses. Cleveland premiere. (USA, 2010, 80 min.)

**Beetle Queen Conquers Tokyo** Friday, October 15, 7:00 and Sunday, October 17, 1:30. Directed by Jessica Oreck. Japan’s longstanding fascination with insects is explored in this “delightfully weird” (*Entertainment Weekly*) documentary that was a critical and commercial hit in NYC. “An entomologist’s delight . . . Worth watching even if you’re repulsed by creepy-crawlers” —*Box Office*. Cleveland premiere. (USA/Japan, 2009, subtitles, 90 min.)

**Jean-Michel Basquiat: The Radiant Child** Friday, October 22, 7:00 and Sunday, October 24, 1:30. Directed by Tamra Davis, with Julian Schnabel et al.



The late, celebrated New York City African-American painter who wowed the art world before dying in 1988 at age 27 is profiled by one of his friends in this revelatory new documentary. Cleveland premiere. (USA, 2010, 93 min.)

**Double Take** Wednesday, October 27, 7:00 and Friday, October 29, 7:00. Directed by Johan Grimonprez. This ingenious hybrid of fact and fiction looks at Alfred Hitchcock’s films of the



**Beetle Queen Conquers Tokyo** Japan loves bugs

late 1950s and early 1960s through the lens of the Cold War. The result is an intriguing meditation on identity, filmmaking, power, and paranoia comprised mostly of newsreels, Hitchcock screen appearances, and other vintage film and TV clips. “An intellectual puzzle that also works as a thoroughly accessible entertainment” —*New York Post*. Cleveland premiere. (Belgium/Germany/Netherlands, 2009, 80 min.)

**Ghost Town** Sunday, October 31, 1:30. Directed by Zhao Dayong. Indelible characters and haunting sequences

fill this observational masterpiece that takes an unblinking look at a dying rural mountain village in China’s southwestern Yunnan province—one of the primitive, impoverished small towns left behind in China’s relentless march toward prosperity. “Extraordinary” —*Time Out New York*. (China, 2009, subtitles, 169 min.) *Special admission \$10; CMA members, seniors 65 & over, and students \$8; no passes or vouchers.*

## FINE PRINT FAIR SEPTEMBER 24–26

The 26th Annual Fine Print Fair, Cleveland's largest and most comprehensive exhibition of fine prints, benefits the Department of Prints at the Cleveland Museum of Art. Sponsored by the Print Club of Cleveland with additional support from Frantz Ward LLP and Key Private Bank, the fair takes place at Corporate College, 4400 Richmond Road at I-271, Warrensville Heights.

**FRIDAY, SEPTEMBER 24****Opening Night Preview**

*A Prints of a Party*, 6:00–9:00

Enjoy hors d'oeuvres (catered by Sammy's), cash bar, free parking, and an opportunity to select great works of art on paper before the Fine Print Fair opens to the public on Saturday. \$90 (\$95 after September 17) includes readmission to the fair throughout the weekend. For reservations, call 216-707-6779 by September 17.

**PRINT FAIR**

Saturday, September 25, 10:00–5:00 and Sunday, September 26, 11:00–4:00

Tickets \$10, students with ID \$5; covers entrance to the fair both Saturday and Sunday. Hourly door prizes. Java City café open. Intermuseum Conservation Association informs about paper conservation.

**SATURDAY, SEPTEMBER 25****Lecture 11:00**

*Prints: The Multiple as Original* by Dr. Jane Glaubinger, curator of prints at the Cleveland Museum of Art. Free and open to the public.

**Printmaking Demonstrations by Zygote Press 12:30–2:30**

**Raffle Print** Janet Fish, *A.M.*, 1994. Screenprint, 28-1/2 x 41 in., valued at \$3,000. Tickets \$5 (six for \$25). Donated by Janet Fish and StewartStewart.com. Framing donated by M. Gentile Studios, Cleveland.

**SUNDAY, SEPTEMBER 26****Breakfast and Lecture 9:30**

Breakfast with the dealers and 10:15 lecture, "Building a Collection: A Tale of Opportunity, Generosity, and Luck" by Tom Hinson, CMA curator of photography. Cost of the breakfast and talk is \$20. Call 216-707-6779 by September 17 for reservations.

**Papermaking Demonstrations by Morgan Conservancy 12:30–2:30**

## EXHIBITORS

**The Annex Galleries**

Santa Rosa, CA: American prints 1900–1950

**Armstrong Fine Art**

Chicago, IL: 19th/21st-century French prints and drawings

**C. G. Boerner**

New York, NY: 16th/20th-century European prints and drawings

**Brodsky Center for Innovative Editions**

New Brunswick, NJ: Print publisher

**Dolan/Maxwell**

Philadelphia, PA: Contemporary American and European prints and drawings

**Conrad Graeber**

Riderwood, MD: American, European, and Japanese prints and drawings

**The Halsted Gallery**

Bloomfield Hills, MI: Photographs

**Paramour Fine Arts**

Franklin, MI: American prints 1900–1950

**Mary Ryan Gallery**

New York, NY: American and British prints and drawings 1920/present

**Solo Impression**

New York, NY: Print publisher

**Stewart & Stewart**

Bloomfield Hills, MI: Print publisher

**Tamarind Institute**

Albuquerque, NM: Print publisher

**Tandem Press**

Madison, WI: Print publisher

**The Verne Collection**

Cleveland, OH: Ukiyo-e and contemporary Japanese prints

**Whitfield Lovell**

*Georgia*, 2009. Inkjet and lithograph, 44 x 19.5 in. Courtesy of Solo Impression, New York, NY



**Gustave Baumann** *A Lilac Year* 1961. Color woodcut, 12-1/4 x 13-1/8 in. Courtesy of The Annex Galleries, Santa Rosa, CA

**Key Private Bank**

**FRANTZ WARD LLP**



## WHAT TO EXPECT

**A New Great Wall**

The photo at right shows glass being installed on the roof of the new atrium. Now that this roof is in place, the temporary shed structure that shelters the east wing escalators will be removed and replaced with a much lighter temporary covering that will remain in place during construction of the north and west wings. For safety while that work is being done, a three-story wall has been erected just outside the special exhibition galleries, temporarily removing the escalators from service. The wall will be up until mid February. Access remains open to the special exhibition gallery, where *Treasures from Heaven* will be installed. Meanwhile, to gain access to the rest of the museum galleries, visitors must either take the elevators adjacent to the Key Bank Lobby



near the special exhibition entrance, or use utility stairs across the hall from the elevators. The way is marked with “port-hole” images of works in the museum collection. Thank you for your patience during this most extreme variation of our Art Detour.

**Open Now: European and American Art from 1600 to the Present Day**

The permanent collection galleries of the east wing (19th-century European

art, Impressionism, modernism, and contemporary art, plus photography) are open, and the main floor of the 1916 building is open with European and American art from the 1600s into the 19th century. In 1916 level 1: ancient Near East, Greek, Roman, sub-Saharan African, Egyptian, and medieval art. The new prints and drawings galleries feature works by Mabel Hewitt.

## MEMBER ART CONVERSATIONS

A series of talks and gallery tours that bring interesting people together with our members to share new perspectives on collecting. Members only; reservations recommended; limited capacity. Free.

**Cynthia Colling, Aspire Auctions**

Wednesday, September 1, 6:30. Start collecting! Learn about acquiring art through online auctions.

**Everything You Want to Know about Print Collecting**

Friday, September 10 6:30. Jane Glaubinger, the museum's curator of prints, delves into the ins and outs of collecting behind the scenes in the CMA's Butkin Art Study Room.

**Tales of a Recent Acquisition: Gil de Siloe's Madonna and Child** Sunday, October 3, 2:00. Griffith Mann, the museum's chief curator, discusses the recent acquisition of Gil de Siloe's *Madonna and Child*, an alabaster devotional statue created for Queen Isabella the Catholic, and reveals the research that informed the museum's consideration of this important new addition to the collection.

## MEMBERS APPRECIATION DAY

Sunday, September 19, 12:00–4:00. We're celebrating our CMA members! Join us for members-only perks including hands-on art activities and curator gallery talks. Learn about our upcoming exhibition, *Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe*, from chief curator Griffith Mann. Experience Art Cart. Picture yourself in a masterpiece with your photo taken in our Distance Learning Studio. You won't want to miss our special silent auction, 1:00–3:00, hosted by the Ingalls Library. You can take advantage of the library's on-going book sale, which will include many auction catalogues. Visit the web site for a listing of silent auction items.

Space may be limited for some activities. Visit [www.ClevelandArt.org](http://www.ClevelandArt.org) for a complete listing and times of the afternoon's activities. Call 216-421-7350 for your ticket. Free for members. Limited free parking available for appreciation day attendees in the CMA garage only; pick up your coupon upon check-in.

## MEMBERS PARTY FOR TREASURES OF HEAVEN


Saturday, October 16, 6:30–9:00. Refreshments, music, art activity. Chief curator Griffith Mann introduces *Treasures of Heaven* in Gartner Auditorium at 7:30. \$35 member adults, \$55 nonmember adult guests. Fellow level and higher have the opportunity to reserve two free tickets for the party. Call 216-707-2268 to upgrade your membership.

**Member Preview Days** Friday, October 15, 2:00–9:00, and Saturday, October 16, 10:00–5:00. Members see the exhibition first.



**Members Appreciation Day** September 19

# SEPTEMBER

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
<b>\$</b> Admission fee <b>R</b> Reservation required <b>T</b> Ticket required	<b>M</b> Members only (CAS) Held at Community Arts Studio, 1847 Columbus Road		<b>1</b> <b>Art Classes</b> Member registration begins <b>Art in Focus</b> 1:30 <i>Shall            We Dance? Part II</i> <b>Art Conversation</b> 6:30 Aspire Auctions <b>M</b> <b>Film</b> 7:00 <i>A Talking            Picture</i> \$	<b>2</b> <b>Highlights Tour</b> 1:30 <b>Library Program</b> 2:00 <i>Collection in Focus</i>	<b>3</b> <b>Highlights Tour</b> 1:30 <b>Film</b> 6:30 <i>John Rabe</i> \$ <b>Community Arts Out            of State</b> 7:00 pm. <i>Detroit Jazz Festival,</i> puppets/stilts	<b>4</b> <b>Community Arts Out            of State</b> <i>Detroit Jazz            Festival,</i> puppets/stilts <b>Highlights Tours</b> 1:30 and 2:30
<b>5</b> <b>Community Arts Out            of State</b> <i>Detroit Jazz            Festival,</i> puppets/stilts <b>Art Cart</b> 1:00-3:00 <i>Africa</i> <b>Highlights Tours</b> 1:30 and 2:30 <b>Film</b> 1:30 <i>John Rabe</i> \$	<b>6</b> <b>Museum closed</b>	<b>7</b> <b>Highlights Tour</b> 1:30 <b>Nia Coffee House</b> 6:00, Coventry Village Library	<b>8</b> <b>Preschool Art Classes            Begin</b> 10:00-10:45 <b>RS</b> <b>Art in Focus</b> 1:30 <i>Picasso in Cleveland</i> <b>Film</b> 7:00 <i>Two in the            Wave</i> \$	<b>9</b> <b>Highlights Tour</b> 1:30	<b>10</b> <b>Preschool Art Classes            Begin</b> 10:00-10:45 and 11:15-12:00 <b>RS</b> <b>Highlights Tour</b> 1:30 <b>Art Conversation</b> 6:30 Jane Glaubinger <b>M</b> <b>Film</b> 7:00 <i>Princess            Kaiulani</i> \$	<b>11</b> <b>Preschool Art Classes            Begin</b> 10:00-10:45 and 11:15-12:00 <b>RS</b> <b>Highlights Tours</b> 1:30 and 2:30
<b>12</b> <b>Highlights Tours</b> 1:30 and 2:30 <b>Film</b> 1:30 <i>Princess            Kaiulani</i> \$ <b>Chalk Workshop</b> 2:00-4:30 <i>Chalk Mak-            ing and Street Paint-            ing</i> <b>RS</b> <b>Storytelling</b> 2:00 or 3:30 <i>Lively Tales of            Storied Africa</i>	<b>13</b> <b>Museum closed</b>	<b>14</b> <b>Adult Studio Begins</b> 10:00-12:30 <i>Introduc-            tion to Drawing</i> <b>RS</b> <b>Adult Studio Begins</b> 1:00-3:30 <i>Chinese            Brush Painting</i> <b>RS</b> <b>Highlights Tour</b> 1:30 <b>Nia Coffee House</b> 6:00, Karamu	<b>15</b> <b>Adult Studios Begin</b> 9:30-12:00 (CAS) <i>Adv.            Watercolor</i> , 10:00-12:30 <i>Printmaking</i> , 10:00-12:30 or 6:00-8:30 <i>Drawing in            the Galleries</i> , 6:00-8:30 (CAS) <i>Watercolor in the            Evening</i> <b>RS</b> <b>Art in Focus</b> 1:30 <i>Sacred and Secular</i> <b>Book Club Begins</b> 1:30 <i>Nefertiti: Queen of            Egypt</i> <b>RS</b> <b>Chalk Workshop</b> (re- peat) 6:00-8:30 <b>RS</b> <b>Lecture</b> 7:30 <i>Why            Architecture Matters.</i> Paul Goldberger \$ <b>Film</b> 5:30 & 7:15 <i>45365</i> \$	<b>16</b> <b>Art Classes</b> Public registration begins <b>Adult Studio Begins</b> 9:30-12:00 (CAS) <i>Be-            ginning Watercolor</i> <b>RS</b> <b>Highlights Tour</b> 1:30	<b>17</b> <b>Adult Studio Begins</b> 10:00-12:30 or 6:00- 8:30 <i>Oil Painting</i> <b>RS</b> <b>Highlights Tour</b> 1:30 <b>Film</b> 6:30 <i>See What I'm            Saying</i> \$	<b>18</b> <b>Chalk Festival</b> 11:00- 5:00 \$ (free to watch) <b>Community Arts            Around Town</b> 12:00- 5:00 at Lincoln Park. Hispanic chalk artist <b>Community Arts            Around Town</b> 2:00-4:00 at Bedford Weekend of the Pooka, puppets and stilts <b>Highlights Tours</b> 1:30 and 2:30
<b>19</b> <b>Members Apprecia-            tion Day</b> 12:00-4:00 <b>Chalk Festival</b> 12:00- 5:00 \$ (free to watch) <b>Community Arts            Around Town</b> 12:00- 5:00 at Lincoln Park. Hispanic chalk artists <b>Highlights Tours</b> 1:30 and 2:30 <b>Film</b> 1:30 <i>See What I'm            Saying</i> \$	<b>20</b> <b>Museum closed</b>	<b>21</b> <b>Highlights Tour</b> 1:30 <b>Nia Coffee House</b> 6:00, Coventry Village Library	<b>22</b> <b>Art in Focus</b> 1:30 <i>The            Figure in Art</i> <b>Lecture</b> 7:00 <i>The            Spitzer Cross and the            Enamels of Limoges.</i> Stephen Fliegel	<b>23</b> <b>Highlights Tour</b> 1:30	<b>24</b> <b>Highlights Tour</b> 1:30 <b>Fine Print Fair</b> 6:00 <i>Opening Night            Preview</i> <b>RS</b> <b>Film</b> 7:00 <i>Pelada</i> \$	<b>25</b> <b>Fine Print Fair</b> 10:00- 5:00 \$ <b>Educator's Academy</b> 10:00-4:30 <i>Teaching in            Living Color</i> <b>RS</b> <b>Highlights Tours</b> 1:30 and 2:30
<b>26</b> <b>Fine Print Fair</b> 11:00- 4:00 \$ <b>Highlights Tours</b> 1:30 and 2:30 <b>Collis Lecture</b> 2:00 <i>The Religion of Relics            in Early Byzantium</i> <b>Film</b> 1:30 <i>Pelada</i> \$	<b>27</b> <b>Museum closed</b>	<b>28</b> <b>Highlights Tour</b> 1:30	<b>29</b> <b>Art in Focus</b> 1:30 <i>Art of            the Byzantine Era</i> <b>Film</b> 7:00 <i>Promised            Lands</i> \$	<b>30</b> <b>Highlights Tour</b> 1:30		

## ONLINE CALENDAR

Sortable online  
calendar at  
ClevelandArt.org



# OCTOBER

**SUN** 10-5   **MON** closed   **TUE** 10-5   **WED** 10-9   **THU** 10-5   **FRI** 10-9   **SAT** 10-5

**The White Stripes  
Under Great White  
Northern Lights**



**1**  
**Highlights Tour** 1:30  
**Film** 7:00 *The White Stripes Under Great White Northern Lights* \$  
**VIVA! & Gala Performance** 7:30 Colin Andrews, organ

**2**  
**Highlights Tours** 1:30 and 2:30

**3**  
**Art Cart** 1:00-3:00 *Africa*  
**Highlights Tours** 1:30 and 2:30  
**Film** 1:30 *White Stripes Under Great White Northern Lights* \$  
**Art Conversation** 2:00 Griffith Mann M

**4**  
**Museum closed**

**5**  
**Highlights Tour** 1:30  
**Nia Coffee House** 6:00, Coventry Village Library

**6**  
**Art in Focus** 1:30 *Gods and Pharaohs*  
**Lecture** 7:00 *Changing Faith: Art and Power in the Late Roman World.* Holger Klein

**7**  
**Highlights Tour** 1:30

**8**  
**Preschool Art Classes Begin** 10:00-10:45 and 11:15-12:00 RS  
**Highlights Tour** 1:30  
**Film** 7:00 *Summer in Genoa* \$  
**Lecture** 7:00 *Severances: Decorating for Posterity.* Diana Tittle

**9**  
**Highlights Tours** 1:30 and 2:30  
**Lecture** 2:30 *Do Museums Still Need Objects?* Steven Conn

**10**  
**Drop-by Art Workshop** 1:00-4:00  
**Film** 1:00 *Stealing Klimt* \$  
**Highlights Tours** 1:30 and 2:30  
**Film** 1:30 *Summer in Genoa* \$  
**Art in Motion** 2:00 and 3:30 *Movement Meets Storytelling*

**11**  
**Museum closed**

**12**  
**Highlights Tour** 1:30  
**Nia Coffee House** 6:00, Karamu

**13**  
**Art in Focus** 1:30 *From Sketchbook to Edition*  
**Lecture** 6:30 *Religion and Racial Identity: Tanner and Douglas.* Caroline Goesser  
**Film** 7:00 *Stonewall Uprising* \$

**14**  
**Highlights Tour** 1:30

**15**  
**Members Day Treasures of Heaven**  
**Highlights Tour** 1:30  
**Film** 7:00 *Beetle Queen Conquers Tokyo* \$

**16**  
**Members Day Treasures of Heaven**  
**Museum Art Classes Begin** 10:00-11:30 or 1:00-2:30 RS  
**Highlights Tours** 1:30 and 2:30  
**Members Opening** 6:30 *Treasures of Heaven* RS

**17**  
**TAA Fashion Show** 10:30-5:00 \$  
**Highlights Tours** 1:30 and 2:30  
**Film** 1:30 *Beetle Queen Conquers Tokyo* \$

**18**  
**Museum closed**

**19**  
**Highlights Tour** 1:30  
**Nia Coffee House** 6:00, Coventry Village Library

**20**  
**Preschool Art Classes Begin** 10:00-10:45 RS  
**Art in Focus** 1:30 *Picasso's Connections*  
**Lecture** 6:30 *Objects of Memory.* Erik Inglis  
**VIVA! & Gala Performance** 7:00 *Buika* \$

**21**  
**Highlights Tour** 1:30  
**Community Arts** 6:00-9:00 *Boo at the Zoo*

**22**  
**Highlights Tour** 1:30  
**Community Arts** 6:00-9:00 *Boo at the Zoo*  
**Film** 7:00 *Jean-Michel Basquiat: The Radiant Child* \$

**23**  
**Highlights Tours** 1:30 and 2:30  
**Gallery Talk** 1:30 *Sacred Landmarks.* Griffith Mann  
**Community Arts** 6:00-9:00 *Boo at the Zoo*

**24**  
**Highlights Tours** 1:30 and 2:30  
**Film** 1:30 *Jean-Michel Basquiat: The Radiant Child* \$  
**Panel Discussion** 2:30 *Ritual and Pilgrimage*  
**Community Arts** 6:00-9:00 *Boo at the Zoo*

**25**  
**Museum closed**

**26**  
**Highlights Tour** 1:30

**27**  
**Art in Focus** 1:30 *Guelph Treasure*  
**Film** 7:00 *Double Take* \$  
**VIVA! & Gala Performance** 7:30 *Lizt Alfonso's Dance Cuba* \$

**28**  
**Exhibition Tour** 1:30 *Treasures of Heaven* T  
**Community Arts** 6:00-9:00 *Boo at the Zoo*

**29**  
**Highlights Tour** 1:30  
**Film** 7:00 *Double Take* \$  
**Community Arts** 6:00-9:00 *Boo at the Zoo*  
**Music Talk** 7:00 Alex Ross

**30**  
**Highlights Tour** 1:30  
**Exhibition Tour** 2:30 *Treasures of Heaven* T  
**Community Arts** 6:00-9:00 *Boo at the Zoo*

**31**  
**Highlights Tour** 1:30  
**Film** 1:30 *Ghost Town* \$  
**Exhibition Tour** 2:30 *Treasures of Heaven* T  
**Community Arts** 6:00-9:00 *Boo at the Zoo*

**Reliquary Bust of Saint Baudime** mid 1100s. Auvergne. Copper-gilt over walnut core; ivory and horn; h. 73 cm. Église de Saint-Nectaire, Treasury, Puy-de-Dôme, France. © Francis Debaiseaux, France





# THE CLEVELAND MUSEUM OF ART

11150 East Boulevard  
University Circle  
Cleveland, Ohio 44106-1797

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Cleveland, Ohio

**Dated Material  
Do Not Delay**

[www.ClevelandArt.org](http://www.ClevelandArt.org)

## Museum Hours

Tuesday, Thursday,  
Saturday, Sunday  
10:00–5:00

Wednesday, Friday  
10:00–9:00  
Closed Monday

## Web Site

[www.clevelandart.org](http://www.clevelandart.org)

## Twitter

@ClevelandArt

## Facebook

Cleveland Museum  
of Art

## Administrative Telephones

216-421-7340  
1-877-262-4748

## Box Office

216-421-7350 or  
1-888-CMA-0033  
Fax 216-707-6659  
Nonrefundable ser-  
vice fees apply for  
phone and internet  
orders.

## Membership

216-707-2268  
[membership@  
clevelandart.org](mailto:membership@clevelandart.org)

## Museum Store

216-707-2333

## Special Events

216-707-2141

## Ingalls Library Hours

Tuesdays–Fridays,  
10:00–5:00; Wed.  
until 9:00 (beginning  
September 8)

Reference desk:  
216-707-2530

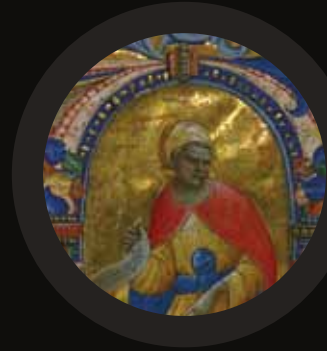
## Parking Garage

\$5 for 15 minutes to  
2.5 hours;  
\$1 per 30 minutes  
thereafter to \$10  
max. \$5 after 5:00



TREASURES OF  
HEAVEN P. 4

MANUSCRIPTS P. 7



TANNER P. 9



CHALK FESTIVAL  
P. 17



TALKS P. 18



VIVA! & GALA  
SEASON P. 24



MEMBERS  
APPRECIATION  
DAY P. 29

